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# THE EMIGRANT VERSES OF HRYHORIJ OLIJNYK: AN ANALYSIS

by

© YAREMA KOWALCHUK

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

IN

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IN EAST EUROPEAN AND SOVIET STUDIES

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled THE EMIGRANT VERSES OF HRYHORIJ OLIJNYK: AN ANALYSIS submitted by YAREMA KOWALCHUK in partial fulfilment of the requirements for the degree of MASTER OF ARTS in UKRAINIAN FOLKLORE WITH NOTATION OF SPECIALIZATION IN EAST EUROPEAN AND SOVIET STUDIES.

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Date October 15, 1981

I dedicate my thesis to my parents, emigrants themselves, who were forced to leave their native Ukraine, but whose lives reflect the unchanged ideals of their youth. I thank them for instilling in me a love and patriotism towards a Ukraine which yet shall be. It is through their example that I was motivated to study and experience life as a Ukrainian.

## ABSTRACT

The Ukrainian people (narid) have historically reacted to the conditions and circumstances of their lives by recording their experiences and thoughts in songs and verses. In past centuries, when illiteracy was common among the Ukrainian peasantry, their world view was communicated and developed in the oral tradition of folk verse (narodna tvorchist'). This oral tradition was maintained when, towards the end of the nineteenth century, Ukrainian peasants began to leave their native land to escape the socio-economic and political repression they were suffering at the hands of foreign rulers. The situation in the old country that prompted the emigration, the travel process itself and life in the New World, provided much material for the peasant-emigrants to consider. Their experiences, observations, feelings and expectations were recorded in numerous letters, poems and songs that mirrored their unsettled and melanchloic existence.

Hryhorij Olijnyk was one such peasant-emigrant from Galicia, whose experiences were typical of the emigration. Olijnyk was also a sensitive observer of the emigration and his letters, poems and songs were typical meditations on that experience.

The intent of this study is to consider the verses of Olijnyk. They are an example of both traditional folk verse depicting the historical experience of a people, as well as Olijnyk's subjective interpretation of life.

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## INTRODUCTION

The subject of this study is the poetry of Hryhorij Olijnyk, a man about whom very little is known, and whose works would belong to the anonymous tradition of oral literature, were it not for the author's signature.

The author was thought to have been from Piddnistrjan, Bibrka povit (district) in Halychyna (Galicia), which today corresponds to the Peremyshljany rajon, in the L'viv oblast' of the Ukrainian S.S.R.

Sometime in the spring of 1907, Olijnyk, leaving his wife and children at home, set off in search of work to the United States. Travelling via Antwerp and New York, Olijnyk finally settled in Taylor, Pennsylvannia, where he worked several years as a coalminer. Sometime in 1910, or later, Olijnyk apparently migrated to Canada, after which all trace and news of him were lost.

Olijnyk's thoughts and experiences during his time in America were recorded in 35 letters, poems and songs. They were included along with well-known folkloric and literary works and plays which Olijnyk had copied from papers, in notebooks numbering some 200 pages. In an introduction to Olijnyk's poems, Zilyns'kyj further indicated that some of the verses in the collection were Olijnyk's versions or variants of poems and songs of other authors. (1972:6)

Since so little is known of Olijnyk, the question of the authenticity or sources of his verses is of less concern than the content of the verses themselves. Whether the ideas found in Olijnyk's works were of his personal life and sentiment or whether they were inspired by the

experiences of others, they mirrored the lives of Ukrainian emigrants to the United States at the time.

This study will, therefore, regard Olijnyk's poems as a typification of emigrant song-poems, and analyze his poems as a reflection of the phenomenon of the Ukrainian emigration to America.

The first section of Chapter I summarizes the history of the emigration of Ukrainian peasants to America.

The second section of Chapter I outlines the traditional background of emigrant songs, comments on some of their characteristic themes and outlines the treatment of emigrant songs in scholarship and publications.

The third section of Chapter I compares some structural and poetic similarties of Olijnyk's verse with representative folk poetry.

The emphasis of this study is, however, on Olijnyk's works themselves. So to underscore particular themes, images and symbols used by the author, his verses are dealt with in four separate chapters, though all of Olijnyk's poems were written in a relatively short time, and stand together as a reflection of the author's experience and consciousness.

Chapter II deals with poems typically contrasting the objective conditions of the old and new countries, Galicia and America, representing the author's view both as an emigrant and immigrant.

The poems of Chapter III, though related to the verses of Chapter II, since they describe particular life conditions, stand apart; they specifically speak about the role of Christmas and Easter feastdays or holidays, in the lives of emigrants.

The poems of Chapter IV are allegories, employing a specific naturalistic symbolism, which prescribe a particular attitude and lifestyle for people.

The poems of Chapter V are the least specific, in that they address themselves philosophically and personally to the author's existence. Though these poems share the symbolism of the poems of the chapter they lack the sufficient coherence or integration of the imagery to be allegorical.

The aim of this study, then is to examine the verses of Hryhorij Olijnyk as a microcosm of emigrant folk songs and poetry.

The collection of Olijnyk's verses used in this study are found in Emihrants'ki virshi halyts'koho seljanyna Hryhorija Olijnyka, edited and introduced by the late Prof. Orest Zilyns'kyj and published by Kobzar in Toronto, Canada in 1972. All excerpts of Olijnyk's verses used in this study, are reproduced from that collection and indicated by their page number in parentheses, and appear as they do in the above edition.

The editor or publishers of Olijnyk's verses follow the scholarly convention of leaving Olijnyk's language in its original dialectal form. This quite proper approach to presenting Olijnyk's writings as authentically as they were written, appears however, to be selectively ignored. In passages where Olijnyk refers to God or religious holidays, words which one would expect the author to have capitalized are not. Although Olijnyk's writings at times exhibit a radicalism of a populist or socialist nature, they at no time deny the author's Christian views. In fact much of Olijnyk's poetry can be viewed as a dialogue with God, and a defence of religious tradition. Despite this awkward interference of ideological concerns into scholarly research, the editor's and publisher's

efforts in publishing Olijnyk's works and making them available to the reader are to be commended.

This study uses the system of "parenthetical documentation", where sources are documented directly in the text by stating the author's name, the year of publication, (additional information to distinguish works if they are published in the same year) and the page number in parentheses. Multiple sources are documented together, and separated by semi-colons. Notes for explanatory material are found at the bottom of the page they refer to.

A complete bibliography is given at the end of the study.

The transliteration system is a modified Library of Congress version with the exceptions being the use of j to represent the Cyrillic iot/jot, and the use of j instead of i in all the jotated vowels.

## CHAPTER I: HISTORICAL BACKGROUND

Ukrainian emigrant folk songs came into prominence in the final decades of the 19th century, with the beginning of the mass migration of Ukrainian peasantry from the Austro-Hungarian empire. The complex phenomena of this emigration, the departure of peasants from their homes and villages, their arduous travels to the land of their destination, and their arrival and adaptation to the living and working conditions of the new land, were described in numerous letters, verses, poems, and songs by its participants. These song-verses, referred to by Bochko as "social-lifestyle songs" (sotsial'no-pobutova pisennist') (1975(134):49), were motivated by socio-economic reality, and in turn, reflected and described the effect of that reality on the thoughts and experiences of the emigrants. The first section of the chapter, therefore, presents some considerations on the nature of the emigration and the emigrants. The second and third sections of the chapter outline the historical circumstances of emigrant songs, and comment on aspects of their themes and structure in relation to traditional Ukrainian folk songs and poetry.

### A. Socio-economic Conditions of the Emigration

Of the total 3,517,630 people who emigrated from the Austro-Hungarian empire between the years 1876 and 1910 (Chmelar, 1973:283), the Ukrainian component was not large, but difficult to monitor accurately.

The problem lay in identifying who were Ukrainians, since they as a group in the last two decades of the 19th century were at a low level of "ethno-national awareness" (Procko, 1979:51). Ethnic Ukrainians were

divided between the Austro-Hungarian and Russian empires, living in regions where other nationalities were politically and economically dominant (Kaye, 1964:xxiii-xxvi). It is not surprising that Ukrainians identified themselves with their local or regional, Galician, Bukovinian or Transcarpathian origins, or, at best, viewed themselves as rusyny or rusnaky (Procko, 1979:52).

Until 1899, for example, United States immigration authorities designated all emigrants from the Habsburg empire as Austrians, regardless of their actual ethnic origin (Magocsi, 1979:6). Even after 1899, when Ukrainian emigrants were generally recorded as Ruthenians (Magocsi, 1979:6), they occasionally were still designated as Russians, Poles, Slovaks, Magyars, etc., depending largely on the nationality of the immigration clerks processing them (Bachyns'kyj, 1914:90-1). Between 1899 and 1910, a period reflective of the so-called first wave of migration (1880's - 1914) (Magocsi, 1979:16), 147,375 Ukrainians (excluding those designated otherwise), came to the United States (Halich, 1970:23; Young, 1931:39). More than ninety-eight percent came from parts of the Austro-Hungarian empire with only a small fraction coming from the Russian empire (Young, 1931:39). In any given year, approximately one tenth of the incoming total of emigrants returned home. (Young, 1931:39).

Emigration to Canada and South America was comparatively weaker, but still considerable. Canada received only one-tenth of the emigrants the U.S. did, because of what Chmelar called Canada's "anglophile settlement policy" (1973:294). In South America, Brazil and Argentina had the highest number of emigrants, where in 1918, 60,000 Galician Ukrainians were reported to be living in the former, with 20,000 in the latter (Young, 1931:39).

The main reason for this mass emigration were the abysmal living conditions of the Ukrainian peasantry in the Austro-Hungarian empire. After the abolition of serfdom in 1848 in the Austro-Hungarian empire, the peasantry became officially eligible to own land and cultivate it for themselves. Ironically this new found freedom resulted in the economic ruin of the peasantry. Prior to 1848 the landlords, though receiving a very large share of the profits from peasant holdings, had certain duties towards their serfs: assisting them with food or wood during times of hunger or hardship. After 1848, however, the landlords had no obligation whatsoever to people who were no longer their bondsmen. Large landowners, who comprised about 5% of the population owned 61% of the arable land in addition to virtually all the forests and pastures, with the churches and monastaries having disproportionately large areas (Young, 1931:39; Ardan:246). Owing to repeated parcelling of land to children, and the encroachment of a money economy, the average land holding of the peasantry was 5 acres with 4 or less actually cultivable (Ardan:246). Half of the land owning peasantry owned 3 acres or less (Ardan:246).

Peasant land owners were faced with high compensation payments to landlords for the plots they received, along with high taxes levied by the state (Kaye, 1964:10). Peasants also had to pay the landlords for the use of forests and pastures, and landlords held a monopoly on the brewing and distillation of alcoholic beverages (Ardan:246). The peasants received the worst quality land to begin with, and because of underdeveloped agricultural and marketing techniques, their land was not very productive. To pay for all their debts, and needed supplies, the

peasantry had to borrow heavily, mortgaging their land and livestock at fractions of their worth and at high interest rates (Bachyns'kyj, 1914: 1-4; Kaye, 1964: 10). Very often the moneylenders foreclosed on the land, leaving the peasants landless, bankrupt and in chronic debt and hunger. The peasantry had no one to turn to except the popular educational (Prosvita) societies (Kaye, 1964: 10), since the courts and state officials were at the disposal of the privileged classes and rarely sided with the peasantry (Ardan: 246).

Because of the lack of industry in the area and the unavailability of jobs, peasants became "propertyless labourers" (Young, 1931: 37), or had dwarf holdings, and were forced to work for "abominally low wages" on the farms of the landlords (Ardan: 247).

The peasantry was often forced to engage in seasonal labour migrations to different parts of the empire and Europe, an experience that was to prelude mass emigration.*

Political and social oppression was no less significant than economic deprivation in disaffecting the peasantry (Kaye, 1966: 38). All able-bodied youths had to spend three years of compulsory military service for the state before they could settle down and marry (Young, 1931: 37; Halich, 1970:17).

---

* This seasonal migration of workers produced songs and verses describing that experience. These songs became prototypes for later emigrant songs. The relationship between migrant songs and emigrant songs are discussed later in this chapter.

The Ukrainians were nationally oppressed, with Poles dominant in Galicia and Romanians (to a lesser extent) in Bukovina. Over half of Ukrainian villages were without schools and, in general, schools and reading halls were far outnumbered by taverns (Ardan: 247). With over 60% of the peasantry illiterate, people remained ignorant, superstitious and at the mercy of the upper classes (Ardan: 247).

An equal, if not greater, incentive for emigration, than the "push" of the oppressive home conditions, was the "pull" or attraction of North America (Young, 1931: 38). Many future emigrants were led to believe that America would be a paradise or "El Dorado" (Klymasz, 1970: 5).

Availability of jobs and high exchange rates of currency led peasants to expect hourly wages in America to equal their daily earnings in the old country (Young, 1931: 38). Homestead land was offered freely or for a nominal fee, and emigrants were promised religious toleration and social equality.

The reality of emigration and life abroad was a confusing thing for peasants who were, in turn, deceived about its attractive features by groups eager to promote it, and intimidated by those seeking to obstruct it. The government and nobility of Austria did not want the peasantry to emigrate. The nobility feared the loss of cheap labour and the accompanying rise of wages as the peasant labour reserve decreased (Kaye, 1964: 103).

The government did not want to lose potential tax payers and recruits for its military, fearing that the emigrants could become members of "enemy armies" (Chmelar, 1973:285), since Canadian immigrants could be called upon to serve in the British war effort. The Church was enlisted to

intimidate the peasantry into staying put by preaching of the suffering and starvation people could expect in the new world (Halich, 1970:10). The Prosvita societies also attempted to discourage the emigration of the peasantry. However, their intentions were to protect the farmers from manipulation by agents who lured naive peasants into sometimes worse conditions in faraway countries. The Prosvita societies advised the peasants to stay at home, and undertook to teach them self-help, instructed them in how to start and manage village stores, established co-operatives, and offered legal and other advice (Kaye, 1964:10). Those peasants who insisted on leaving were warned of the dangers of exploitation in such a "paradise on earth" as Brazil, and were encouraged to follow Dr. Oleskiv's advice and go to Canada instead (Kaye, 1964:10; Marunchak, 1970-2:64-8).

Despite this sincere discouragement, and other initimidations aimed at preventing peasants from leaving, the emigration was huge. Prospects for an improved life for these oppressed and land hungry people were glowingly enhanced by letters and money received from relatives and friends already abroad. Upon their arrival in North America, the emigrants often borrowed money because of the tolerable interest rates there, to pay off as quickly as possible, their travel expenses and debts which were rapidly accumulating due to high interest rates in the old country. As letters with this money arrived home, peasants assumed that these sums, equal to what it took them years to earn, were monthly wages in America. (Halich, 1970: 27-8). The peasants' enthusiasm towards emigrating was therefore understandable.

Just as there were people who, for their own benefit did not want emigration, there were others who encouraged it, and profited greatly (Halich, 1970:27-8). Steamship lines and coalmining companies and other groups interested in encouraging labour migration hired agents to recruit emigrants. In Galicia alone, there were some five to six thousand such agents (Halich, 1970:17). In order to purchase ship tickets from these agents, peasants had to mortgage their land and livestock to the local Polish lord or Jewish moneylender or innkeeper, often at fractions of the worth of their property, and at exhorbitant interest rates, reported as high as 250% in some cases (Halich, 1970:17).

Though legally entitled by Austrian law to emigrate, peasants ran into great difficulties when attempting to do so. Through bribery of custom guards, passport officials, police, station masters, and even district governors, agents controlled the border stations (Kaye, 1964:108). Thus train and steamship tickets, medical examinations, food and refreshments, and all other facets of emigration were arbitrarily and exorbitantly priced, with the travelling peasants powerless to prevent the embezzlement of their last cents (Kaye, 1964 :106-7).

The emigrants were maltreated during all stages of their travel, especially suffering during their ocean voyages (Kaye, 1964:192-3; Tel'man, 1956:31-3). They were manipulated and exploited such that the phenomenon of the emigration was likened to a slave trade in many sources (Tel'man, 1956:33; Halich, 1970:19; Bachyns'kyj, 1914:4-15; Nastasivs'kyj, 1934: 20-2). By the time the emigrants had arrived at their destinations they were ill, exhausted, and nearly penniless.

Between the years 1899-1910 Ukrainian peasants brought with them a per capita average of $12.86, which was about half the amount that other emigrants brought. (Young, 1931: 44). Only about 1% of Ukrainian emigrants brought fifty dollars or more (Zilyns'kyj, 1972: 8).

Three quarters of the emigrants were young males between the ages of 14 and 44, the majority of whom were either single or had left their wives and families at home (Halich, 1970: 46). Ninety-seven percent of the emigrants were unskilled labourers in industry or agriculture (Magocsi, 1970: 16). Women either worked in factories or as servants (Ardan: 249). Virtually all the emigrants settled in the northeastern part of the United States,* in communities in Pennsylvannia, New York, and New Jersey, where 90% of all emigrants were employed as labourers in the mines, or as workers in the factories and mills in affiliated industries (Ardan: 249; Bachyns'kyj, 1914: 85-135). More than half the Ukrainian emigrants were illiterate (Halich, 1970: 26; Zilyns'kyj, 1972: 8). This combination of lack of skills, and illiteracy, allowed the peasants to be exploited as cheap labour, to do the most difficult tasks in mines, factories, or farms.

The emigrants' relative ignorance of American conditions led them into conflict with their new countrymen, who considered them "intruders" (Ardan: 249). In 1877, for example, a Pennsylvannia coal company brought in unsuspecting Ukrainian emigrants to replace striking Irish miners (Halich, 1970: 289).

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* For an exact distribution of emigrants in America, one can consult Appendix A in Halich (1970: 150-3).

The Ukrainians were seen as strike-breakers, and suffered many hardships on and off the job until an understanding was reached between all the workers. In general, the clash between the cultural and social patterns brought from the old country by the emigrants with the reality of their new conditions, forced the new settlers either to assimilate to the norms of the society (Klymasz, 1970:10), or face an isolated and alienating existence in living "their own lives" (svojim zhytjem) (Bachyns'kyj, 1914: 412). Most emigrants worked steadily and were considered stable, law abiding, and good working and union men (Ardan:249; Halich, 1970:265; Zilyns'kyj, 1972:9). Not an insignificant number, however, were forced into transiency, searching for jobs, and were referred to as "birds of passage"(Halich, 1970:31) by some local observers.

Very few immigrants homesteaded from the beginning, and had to work as labourers in industry, the mines, or agriculture to raise the sufficient capital to buy land. Often they abandoned their farming aspirations for continued labouring and wage earning (Halich, 1970:46). Those that did homestead usually received the worst land in the homesteading regions of the midwest, since all other land had been distributed to other immigrants long before. Many of these homesteaders, referred to as the "pick of the Ruthenians" (Young, 1931:42), abandoned their land in the Dakotas or Montana and emigrated north to Canada.

B. History and Themes of Emigrant Songs

The chronicles of the mass emigration first appeared between the years 1890 and 1895 in the western Ukrainian journal Narod which was published and edited by Ivan Franko and Mykhailo Pavlyk (Bochko, 1974 (128): 75-78). Franko, Pavlyk, Volodymyr Hnatiuk, and other scholars of peasant life and history recorded many such emigrant songs which were collectively published in 1898 in the Etnohrafichnyj zbirnyk, in 1901 in the Literaturno-naukovyj visnyk, and in 1902-3 in the Zapysky Naukovoho tovarystva imeni Shevchenka (Bochko, 1974 (128):75-6). The pioneer press of Ukrainians in North America published emigrant songs and poetry as well. The first Ukrainian emigrant poem appeared in the Ukrainian-American newspaper Svoboda in August of 1899 (Marunchak, 1969: 100). Many of the collections of emigrant poetry published in western Ukraine, were, in fact, taken from the pages of Svoboda, where they first appeared (Marunchak, 1969:100-8). Emigrant poetry also appeared in the newly established Ukrainian press in Canada in papers such as Ranok, Chervonyj prapor, Robochyj narod and Kanadijs'kyj farmer, and in their respective almanacs, and calendars (Marunchak, 1969:108).

In the early 1900's separate collections of emigrant songs were being published in book form. The three most well known collections, all published in 1908 in Winnipeg, were Robitnychi pisni by D. Raragovs'kyj, Pisni pro Kanadu i Avstriju by T. Fedyk, and the calendar Poselenets'. These collections contained many song verses of the kolomyjka form. They described the sorrow, happiness, worry and misfortune of emigrant peasants, who longed for their youth spent in their native land, and brooded over the national and social repression they were suffering (Marunchak, 1969:115).

Because the authors of the songs did not disguise or elaborate their feelings, the same songs would often contain contrasting motifs of pain and happiness or crying and laughter (Marunchak, 1969: 115-6). Critics of the day took offense to this emotional spontaneity or "unlimited poetic freedom" and were more concerned with the form of the songs than their themes and contents (Marunchak, 1969: 121-2,127). Since these songs reflected the experience of the emigration they were successful and popular in North America and Europe. By 1927, for example, after the appearance of the sixth edition of Fedyk's Collection retitled Pisni pro staryj i novyj kraj, came out, a reported 50,000 copies had been printed (Slavutych, 1976: 16).

By this time, emigrant folk songs began to be recognized as a valid literary expression and studies of them began to appear. In 1928 the folklorist F. Kolessa published his work Ukrajins'ka narodna pisnja u najnovishij fazi svoho rozvytku where he compared the characteristics and motifs of emigrant folk songs to known migrant songs and chronicles (Bochko, 1974(128): 177)

Though the emigrants' circumstances varied according to the particular conditions that faced them, as well as the time and place of their journeys, the themes or motifs of the emigrant songs were taken from a long tradition of folk song and verse. According to Bochko, emigrant songs continued with the "lyrical self-expression" (lirychne samovyrazhennja) of "folk-intimate lyricism" (narodna intymna liryka) (1975(134): 49). Berezovs'kyj viewed them to be the continuation of the "epico-lyrical" (epyko-lirychnyj) style of "historical songs" (istorychni pisni) (1961: 40).

By and large, these songs or letter-verses were written as long epic chronicles referred to as "song chronicles" (spivanky-khroniky) by Dej (1975: 37). The straightforward style of this "oral recitative" (hovirkova retsytatsija), was characterized by its "straight truth" (virna pravda), its axiomatic aesthetic tenet (Dej, 1975: 37). *

According to Bochko, factors or events significant to the informative and didactic message of a song or verse, were made to appear as if they were just being experienced "first hand" (zhyvtsem) or as close to "reality" (zhyva dijsnist') as possible (1975(134): 49). .

On the other hand, emigrant songs carried a considerable amount of subjective interpretation of events in a personal, diary-like form. (Klymasz, 1970:4).

Through "folkloric typification", the naturalistic details about people or situations, or the natural conditions the subject-hero found himself in were generalized, or in the words of Klymasz "telescoped" (1970: 6). In Bochko's words, "concrete reality" underwent a transformation and merged with "aesthetic reality" (1975(134): 49).

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* In the 20th song of his collection (1927: 86), Fedyk promises to deliver this "straight truth" to his readers:

Poslukhajte myli, ja vam virnu skazhu pravdu.

(Listen my dearest, I will tell you the straight truth.)

The thoughts of the author or the thoughts and actions of the subject of his work, were also equated with the experience of the community, or collective at large, so to typify the conditions of the people (Berezovs'kyj, 1961:41; Bochko, 1975(134):49).

In addition to the "idealization" or "heroizing" of the subject typical of historical songs (Berezovs'kyj, 1961:41), emigrant songs featured philosophical meditations about the hero's desires, fears, hopes, and fate, similar to those of dumy and chumak, kozak, hajdamak, opryshok, povstanets', kripak, burlaka, najmyt and zarobitchanyn songs (Bochko, 1975(134):49).

The theme persistent in all of these songs of Ukrainian history was the "misery" (ponevirennja) of the hero during his "wanderings in alien territory" (mandruvannja po chuzhyni) (Bochko, 1975(134):49), while being forced to "abandon their home" (zalyshennja svojeji domivky) (Dej, 1975: 27).

According to Bochko, this repetitive motif of separation from family and familiar surroundings and intense longing was a traditional element of Ukrainian folk literature (1975(134):50). These allegorical songs, (according to Klymasz (1970: 4,15)), were similar in some aspects to typical funeral laments (plachi). They featured the symbolic parting from the lifestyle and the elements of the emigrants' world that would be left behind and missed.

In their laconic verse style, these songs lamented over the "folkloric details": the stars, moon, sun, land, valleys and groves of their "native land" (ridnyj kraj) or "beloved Ukraine" (ljubyma Ukrajina),

that would never be seen again (Bochko, 1975(134):51). Also missed were the ringing of church bells, the songs of birds, the voices and characteristics of people, experiences with friends and family members, and other facets of life that were so familiar to them. All these themes would lead to an acute longing by the emigrants for their native land and families, leaving them alone and alienated and already anxious about the foreign conditions of the new world (Bochko, 1974 (128):74-9).

While homesickness occupied a central role in the themes of emigrant songs, descriptions of the circumstances in the old country that forced the peasantry to migrate and the conditions of the resultant emigration were equally emphasized. These contrasting motifs were linked so that a typical emigrant's reference to the old country would be ironic, condeming the situation that drove him away while lamenting over the things of his native land that he missed. This dichotomized view pervaded not only emigrant songs, or songs describing what the peasantry was leaving, but also immigrant songs, those songs which were written in anticipation or through realization of what the "foreign country" (chuzhyj kraj) was like (Dej, 1975:27). The theme of the immigrant songs was the contrast between the people's expectations of finding justice, money, land, or in short, "Heaven on earth" (zemnyj raj) in the new country, and the actual hardships they encountered (Dej, 1975:27).

The peasants' frustration at being caught between the bad situation at home and a worse one abroad led to the motifs of confusion and despair in their verses. Nothing was clear or certain to them, so they sought models that would explain and pattern their lives. The emigrant songs,

therefore, contained many repeated religious and natural symbols and allegories which helped them explain the occurrences in their own lives. These images were comprised to a great extent by symbols whose use in literature was motivated by the tradition of folklore rather than the author's invention.

Recent scholarship and publication has included emigrant songs in collections of historical songs, song chronicles and migrant worker songs. In the book Najmyts'ki ta zarobitchans'ki pisni (Dej, 1975:399-481), the section devoted to emigrant songs divides the songs according to theme. This grouping will serve as a representation of emigrant folk songs as a whole, and will provide a context for examining Olijnyk's verses.

The first classification of themes groups 26 songs describing the misery of home conditions as a prelude to emigration, the actual experience of emigration and the initial dismay with the reality of their new country. More specifically, the verses describe the selling of property or borrowing of money by peasants to finance their travels, the traumatic departure of the emigrants from their native land, their maltreatment at the hands of emigration officials and agents and the hazards and terrors of the ocean voyage.

The second thematic grouping is specific to life in America and describes the difficulties associated with wage labour in America; the exploitation and cruel treatment of workers in mines and factories, unemployment and work related accidents, cripplings, and deaths. A small group of songs describing work and living conditions of migrant workers in other countries of Europe is included as well. A group of 13 songs

describing the return of emigrants to Ukraine reflect the culmination of their experiences abroad resulting in their decision to return home.

The third thematic grouping includes songs of lament and longing of emigrants for their native land, their families, and loved ones. It also includes poems describing the destruction of "family morality" (simejna moral') as a consequence of emigration.

The much smaller selection of emigrant songs found in the collections Spivanky-Khroniky (Dej, 1972:146-167), Istorychni pisni (Berezovs'kyj, 1961: 770-783), Ukrajins'ki narodni pisni suspil'no pobutovi (Khmilevs'ka 1967: 647-659), Ukrajins'ki narodni pisni z Lemkivshchyny (Hyzha, 1972:335-345), and Bukovyns'ki narodni pisni (Jashchenko, 1963:148-150), consist of samples which fit into the thematic schemes discussed above. In many cases variants of particular songs are repeated in several collections.

It should be noted that in the sample selections consulted, containing nearly 200 songs and variants, all reflect a guarded, if not antagonistic attitude towards emigration and life abroad. In his study of emigrant folk song patterns in Canada, Klymasz included a small number of songs praising the New World and the decision of peasants to emigrate (1970:10).

The songs of praise contained in Klymasz's collection are either those of fortunate homesteaders who were grateful for their productive land and extended opportunities in Canada, or are attempts to bolster spirits or remain lighthearted while away from home (1970:9).

One such lyric, is by an emigrant who is fortunate to be in Canada because he says:

At least there are not any Poles here,
And we can sing anything we wish. (Klymasz, 1970:60).

This is similar to Olijnyk's assertion in "Pisnja z Kanady" (43), that he desired to go to Canada because of the "large number of Ukrainian countrymen and the lack of Jews".

In another article, however, Klymasz indicated that it was through the "neglect of studies of Ukrainian folklore in Canada" that people were led to accept the Soviet impression that early Ukrainian communities were filled with "pro-Soviet agitators spouting revolutionary songs" (1966: 110-120).

It has been shown that the emigration was indeed a difficult experience for Ukrainian peasants. Furthermore, the emigrants' experience was in many ways a continuation of their forefathers' search for a better life. The predominance of themes of struggle and suffering in emigrant songs, therefore, was a natural product of both the experiences of the emigrants and the tradition of folk verse.

## C. Structure of Emigrant Songs

Folk verse from the Carpathian region, the model for most emigrant songs, is commonly found in the rhyming couplet (a a) form (Dej, 1975: 38). Distinct from the complexities of literature proper, the fundamental property of folk verse is "folk song" (narodnopisennyj) versification, or the correlation of its text and structure with its accompanying melody (Sydorenko, 1962a: 129; Dej, 1975: 38; Berezovs'kyj, 1961: 43; Lesyn, 1971: 262). Since the rhythm of the text, whether song (spivanky-khroniky) or recitory (dumy, plachi), is dependent upon the musical rhythm, the textual meter is arbitrary and varies. There exists, however, symmetry in the stanzas of folk verse. The lines of verse can be divided into

syllabic groups (kolina) of from three to seven or more syllables, which function analogously to the metric foot of accentual-syllabic versification (Lesyn, 1971: 262). The majority of Ukrainian folk verse is based on lines of equal syllables, with single pauses; (4,4), (4,6), (6,6), (8,6) or multiple pauses (4,4,3) (Sydorenko, 1962a: 137). Folk song verses from Lemko region are of the (6,6) structure, and verses of eastern Carpathian region of the (4,6) and (4,4,3) types (Dej, 1975: 38)

The most common line form of the folk verse is the fourteen syllable line length with pauses after the fourth and eighth syllables, This form is found in spring ritual songs (vesnjanky), and in historical and lyrical songs (Sydorenko, 1962a: 137).

Because short dance songs called kolomyjky are of this form, this type of verse rhythm has adopted the name and is commonly referred to as kolomyjkova. Lesyn gives the following example of kolomyjkova verse rhythm (1971: 171).

Oj Ivasju,/Ivasunju,// zhytnij kilosochku!
Ni pochim tja/ ne piznaju,// lysh po holosochku!

The verse's structure, (4,4,6)2, is three kolina of four, four and six syllables, for a total of 14 syllables in each of the two lines of the couplet.

The majority of the 35 poems in Olijnyk's collection show an attempt at uniform verse and rhyme structure approximating the original kolomyjka. The poems range in length, depending on what is being elaborated by the author, but consist of rhyming couplet (a a) of the (4,4,6) verse structure. A typical example of kolomyjkova verse rhythm

in Olijnyk's verses is the following excerpt from "Pisnja pro Ameryku" (35-6), which is of the same (4,4,6)2 structure as the example given by Lesyn.

Kuje krasno/ zazulen'ka// u misjatsy maju,
Oj siv zhe ja/ kolo stola// taj dumku dumaju.

There are, however, examples of poems in Olijnyk's collection whose verse structure is not of the conventional kolomyjka form. Olijnyk's first poem, "Z moji podorozhi do Ameryky 1907 roku" (17-25), consists of lines of 8 syllables (4,4) grouped in five-line stanzas. Olijnyk's last two poems, "Na okremykh lystkakh" (63-4), are of a similar eight-syllable (4,4) line structure, but are grouped into rhyming couplets. These latter poems correspond to a verse structure, considered by Berezovs'kyj to be the oldest form found in historical songs (1961: 43). The two letter verses "4 zhovtnja 1908" (31-2) and "16 zhovtnja 1908" (32-3), and the songs "Vesna v Amerytsi" (47-9), "V Amerytsi" (50-1), and "Velykden' v Amerytsi" (51-2), from Olijnyk's collection, are of the twelve-syllable (6,6) form, and are composed of rhyming couplets. The final exceptions to kolomyjka structure among Olijnyk's verses are the two lyrical poems "Pisnja myloji" (33-4) and "Pisnja myloho" (34). They are of a unique three-line stanza form. The first two lines are a rhyming couplet of 12 syllables (6,6) each, and the third line is only six syllables long.

Emigrant poetry and songs often contained foreign words in the body of their verse. This could be a function of the emigrants' dialect or lack of an appropriate word in his vocabulary. Rudnyckyj (1958-60, I: xv-xvi) includes a word list of foreign borrowings in his

study of Ukrainian folklore in Canada, many of which are also used by Olijnyk.

Olijnyk's use of the words shtory (42) instead of kramnytsi for stores, bas (49) instead of nastavnyk for boss, shykhta (48) instead of zmina for shift, and lakop (48) instead of tjurma or vjaznytsja for jail are borrowings from the English language. Similarly, fali (22) instead of khvyli for waves is a Polish borrowing. Olijnyk's German borrowings are shuflja (40) and pika (40) instead of lopata and motyka for shovel and pick, and shifa (21) and shifkarta (18) instead of korabel' and bilet na korabel' for ship and ship ticket.

Both Klymasz (1970: 13-4) and Halich (1970: 32) indicate, however, that the inclusion of foreign borrowings in Ukrainian emigrant texts was a conscious poetic device resulting in "macaronic language". Of the cited examples of foreign borrowings in Olijnyk's works, some are clearly natural or dialectal borrowings, whereas others may well have been deliberately used. The items used by Olijnyk described things largely foreign to the prior experience and lifestyle of the peasant emigrant. It is unlikely, for example, that the typical peasant before his emigration had encountered ships and ship tickets, large stores, bosses, shifts and other New World things. To underscore the novelty or foreign nature of these phenomena, the author used foreign words. This is the case in Olijnyk's use of the word majna (48) for mine and majner (41) for miner, when elsewhere, he refers to a mine in proper Ukrainian as a kopal'nja (41). Similarly, the author uses tren (23) for train, where elsewhere, he refers to it as a potjah (18).

Further lexical and grammatical deviations from standard Ukrainian in emigrant language, and thus in Olijnyk's texts, are discussed by Rudynckyj as features belonging to the western subgroup of the language's southern group of dialects (1963:470-481).

The three sections of Chapter I included a brief history and analysis of the emigration of Ukrainian peasants to America, and of emigrant songs themselves. This framework can be used to provide some context for the study of Olijnyk's poems in the chapters that follow.

## CHAPTER II: EMIGRATION/IMMIGRATION POEMS

The first nine poems of this chapter, "Z moji podorozhi do Ameryky 1907 roku" (17-25), "Pisnja pro Ameryku" (35-6), "V Amerytsi" (36-7), "V Amerytsi spomyny pro staryj kraj" (37-9), "Z zhytja emihratsiji ljudej" (39-40), "Zhytje majnera" (41), "Pisnja z Kanady" (42-4), "Vesna v Amerytsi" (47-9), and "V Amerytsi" (50-1) are Olijnyk's earliest writings during his first year abroad. The final three poems of this chapter "Son" (55), and "Na okremykh lystkakh" (63-4) are among his last works. In general these poems describe the lives of the peasant-emigrants at home, during their travels, and in the new country.

Specifically elaborated are the conditions that caused the emigration, with misery and poverty presented as the salient features of life in Ukraine. The exploitation of the peasantry is blamed on the gentry and the Jews (pany and Leiba/zhydy). In contrast, the image of the peasant throughout the poems, best summarized in "Zhytje Majnera" (41), is of a man who simply desires to have the opportunity to work and to support his family, whether he be in the old or the new country.

The poems in this chapter show the deterioration of the emigrant author's opinion of America and emigration. In the first poem, "Z moji podorozhi do Ameryky 1907 roku" (17-25), America is an imagined paradise, where emigrants anticipate much land, work, and money, and no exploitation. Olijnyk describes the emigrants as expecting to become masters of their own lives. This idealization begins to crumble rapidly, poem by poem, as America comes to be seen as a treacherous land,

where the emigrants are exploited and repressed worse than they were at home. The emigrants are caught between their memory of the gentry (pany) back home and the reality of the bosses (basy) in America, leaving them hopelessly alienated. Yet in their most dismal hour they gravitate back to the images of their families and their native land. The last three poems "Son" (55), and "Na okremykh lystkakh" (63-4) reflect the emigrants defeat at the hands of America and emigration, and in these poems the emigrant decides to return home to Ukraine.

Another dominant theme of these poems, which will be discussed in this chapter, is Olijnyk's description of how emigration affects family and personal relations and the lifestyle of people. This theme corresponds to the thematic grouping of destruction of family morality, which was mentioned in the previous chapter. In the poems "V Amerytsi" (36-7) and "V Amerytsi spomyny pro staryj kraj" (37-9) for example, Olijnyk sympathizes with those men who had left their wives and children at home. Besides missing their families, the emigrant men fear for their welfare, feeling guilty that they are often unable to do much to alleviate their family's suffering and deprivation, because of their own expenses and debts. In addition to this, emigrant men fear that their wives will become unfaithful and greedy, partying with other men and foolishly spending their husbands' hard-earned money. Men who have come to America as bachelors are severely criticised by Olijnyk because they spend their time and money drinking and chasing after women. Olijnyk condemns them for abandoning the "memory of their mothers", implying that their licentiousness rules over their sense of civility or familial responsibility. The tragic fate of young emigrant women is

also described. In the poem "Z zhytja emihratsiji ljudej" (39-40), the author explains how, while seeking employment in the cities, women fall prey to seducers and are forced into lifestyles reprehensible to their families and themselves.

On the whole, the poems of this chapter reflect the sadness and the sorrow of the peasant-emigrants who are forced to be apart from their families and their native land with all the things that are familiar and dear to them there. Equally emphasized is the confusion and suffering of the emigrants upon encountering things foreign to them during their travels and in the New World.

Olijnyk's first poem, "Z moji podorozhy do Ameryky 1907 roku" (From my voyage to America in 1907), is an account of his experiences with his departure from Ukraine, voyage to the new land, and arrival in America.*

Olijnyk begins by explaining how adverse conditions, brought on the "evil hour" (lykha hodyna) (17), when he had to leave his home to look for work.

> Mene bida vyhanjaje, shchob dolju popravyty (17)
>
> (Poverty chases me away to better my fortune).

His leaving is a tearful experience and one of heartache, since he is forced to part from his "dear wife" (zhinka myla) (17) and "beloved children and family" (ljubi dity i rodyna) (17).

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* This poem is quite similar to, perhaps even patterned upon the fifth song of Fedyk's collection (1927: 32-5).

En route to Cracow from L'viv, Olijnyk is seen off by his brother, who tells him not to worry, but rather to yield to God's will and care,

Lysh na boha zdajtesja. (18)

(Give yourselves only to God.)

This is one of many more references that will be made throughout Olijnyk's works to God's will and presence and man's subordination to it.

Olijnyk's trip to Cracow is sleepless, and he explains the discomfort and confusion by the heterogeneity of people and opinions around him. For effect, the image of diversity (rizhni) is anaphorically emphasized.

Rizhni pljany ukladaly,
Rizhnyj narid, rizhni ljudy,
A vse radjat odni druhym,
A nikhto nits ne znaje. (18)

Varieties of plans were proposed,
Varieties of nationalities, varieties of people,
They all advise one another,
But no one knows anything.

The number of emigrants continually increases, and their misfortune is the same.

I tu bida odnakova. (18)

(And the misfortune is the same.)

The profusion of plight is expressed in the proverbial expression:

Nasypalos', jak z mishka. (18)

(It (plight) poured out as if from a sack)

The travellers are gathered in a house, in the border town of Myslovitz for redirection. Olijnyk illustrates their treatment by the following comparison.

Nazvozyly jak khudoby,
Shcho i staty nema de. (19)

(We were gathered like cattle,
With no room to stand.)

Kaye (1964: 106-7) describes Myslovitz as the emigration's chief border station, symbolic of the repression and maltreatment suffered by emigrants. Fedyk (1927: 6) refers to Myslovitz in his poem in the following way.

Pryjikhav ja do Myslovits', a tu nebezpechno.

(I arrived in Myslovitz, and it is dangerous here.)

The image of variety and confusion is again repeated, implying lack of communication because of no common language.

A v tim domi dyvni richi,
Tam narodu, shcho nezlichysh,
Rizhna mova, rizhni ljudy. (19)

(In that house are strange things,
Too many people to count
Different languages, different people.)

Bochko emphasizes the labour emigration as a multicultural process, linking the plight of different peoples. She includes an excerpt from an emigrant poem that presents an image similar to Olijnyk's (1974(130): 49).

Shcho tam bulo toho ljudu- hospod' svjaty znaje.
Z vsikh krajin, z vs'oho svitu, khto jikh vidhadaje.

(What a mass of people ther was - God only knows.
From all countries, from the whole world, who would
guess from where).

Olijnyk describes this movement of people with the saying:

U svit za ochi utikajut' (19)

(They flee where their eyes lead them).

Marunchak described this slogan as very common among emigrants, and representative of their plight and feeling of hopelessness and resignation (1969: 97-9).

The author uses an ironic epithet "kind keepers" (opikuny laskavi) to describe the supervisors who subject the weary travellers to the indignities of repeated searches and inspections, and then pack them back onto the trains, according to Olijnyk's comparison like "herring packed in a barrel" (jak u bochtsi spakovani oseledtsi) (19). For striking contrast Olijnyk explains how the suffering of endless nights of sleepless travel is compensated for by the near aphoristic vision people have of their destination in America.

U Amerytsi bude raj. (19)

(There will be paradise in America).

Upon reaching Antwerp, people are directed in all directions by agents, creating a confused crowd, described metonomically by Olijnyk as a "fearful gloom" (t'ma strashna) (20). The dehumanization of the emigrants continues as agents number them so that they can be returned by the police if they lose their way.

U politsiji zholosyvsja -
Za numerom pryvedut (20)

(He reported to the police -
They will return him by his number).

Olijnyk reveals his antagonistic attitude towards a certain Jewish processing agent through his contemptuous reference to the characteristic sidecurls of Jewish males.

A toj ahent, strakh kazaty,
Zhyd nivroku ne pejsaty (20)

(And that agent, I am afraid to say,
If it's not a Jew even without sidecurls).

Olijnyk's description of the agent's wife, referred to as Sura, a common name of a Jewish woman, is further indicative of the author's feelings.

Jeho Sura - fajna shtuka
Taka hruba, jak naduta
Ne vbijmyly b i nas try. (20)

(And his Sura - a fine specimen
So fat as if she was inflated,
Three of us couldn't embrace her.)

Finally Olijnyk speaks facetiously of how endearingly the agent speaks to them (mylen'ko promovljaje) (20) *, how gracefully he feeds them (harnen'ko jisty daje) (20), whereas in reality the stench of the location is unbearable.

A vs'o smerdyt, shcho azh strakh. (20)

(And all smells, so that it is frightening).

The emigrants finally begin their voyage on Easter Saturday, with Olijnyk describing how the playing of a band gives them an auspicious start. As they wake on Easter morning, they tearfully celebrate Easter in conditions so unnatural to them.

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* Dej indicates that the image of the agents as liars was very common in emigrant songs (1975: 27). This is also indicated in the following excerpt of an emigrant song (Berezovs'kyj, 1961: 777).

Zachaly ahenty tut fal'shyvo pysaty

(The agents began to write falsely here).

Khrystos voskres zaspivaly,
A vsim sl'ozy u ochakh. (21)

("Christ Has Risen" they sang
But all had tears in their eyes).

All the passengers become seasick, and Olijnyk illustrates their fear and illness by personifying the sea with metaphors for it's anger and fury.

A tut more ne zhartuje,
Chymraz hirshe sja buntuje,
Fali v vikna pinov tochyt,
Shifov u horu tak pidnosyt,
Niby zlist' na nju maje. (22)

(Here the sea is not joking
It becomes increasingly rebellious,
Waves hurl foam into the windows.
The ship is lifted so high,
It seems the sea is angry at it.)

The people are terrified as they sense the very presence of death personified around them.

Smert' u ochi zahljadaje,
Shcho azh kholone dusha

(Death looks into one's eyes
So that one's soul chills.)

Though they are ill, people are compassionate and help one another.

Tovarysha dohljadaju,
Ot zvychajno, jak ljudy. (22)

(I care for my friend
Like people naturally do).

Upon their arrival in New York, the emigrants are again numbered and inspected, but their hopes remain high, for they believe that good fortune has finally come to them. Olijnyk summarizes in the following stanza the attitude of a typical emigrant, who simply wants the opportunity to work, earn money, and return home.

Slava bohu, ja hadaju,
Distalymosja do raju,
Zhyvo hroshej nazhortaju,
Nazad vernus' znov do kraju,
Do zhinky i ditochok. (22)

(Thank God, I think
We have arrived in Paradise.
I will make a pile of money
And will return again home
To my wife and children.)

The emigrants' journey continues, however, and they go through Scranton (Skrenty) (22) and Taylor (Tajl'arky) (22), as they search for their countrymen (svojikh krajaniv) (22) in America. *

The author describes how his joy at encountering some countrymen is mixed with grief at the news of the untimely death of another. The author questions the departed man's decision to leave his home for work abroad. The money will be of no use to him now.

Majesh hroshi - ja dumaju -
Vzhe m nazhortav, vzhe m u kraju!
Taki hroshi i zaribky -
Lipshe bulo kolo zhinky

(So you have money - I think
So I've accumulated. I'm already in the old country
For this money and earnings,
It would have been better to
Stay home with your wife.)

The deceased's passing is marked with hospitality and conversation in the customary ritual.

Nebozhchyka pokhovaly
Ta j do sal'onu pishly. (24)

(We buried the deceased
And went into the saloon.)

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* Scranton and Taylor, (the latter town being where Olijnyk eventually settled and worked) are described by Halich (1970: 28-9) as mining communities heavily populated by Ukrainian emigrants.

During one such conversation the author notices factroy workers, passing by on their way home. Dirty from their work, the author imagines them to be black devils, leaving to inference that the factory is hell.

Ta to ljudy iz fabryky,
Taki chorni mov chorty! (24)

(Those are people from the factory.
So black, as if they were devils!)

In traditional Galician iconography devils were painted black and most frequently appeared in depictions of the Last Judgement (Strashnyj Sud). Olijnyk's intended symbolism links the suffering of emigrants in America with this image of punishment and penance. Olijnyk fears that he will also look like this, but he has no choice, for he has come to America to earn money, so to eventually return and live in contentment.

Shcho zaroblju - posylaju,
Shchob bidu vidohnaty,
. . . . . .
Zarobyty taj vernuty,
. . . . . .
To bulo by veselo. (25)

(Whatever I earn - I will send home,
To drive away poverty.
. . . . . .
To earn and then to return,
. . . . . .
That would be nice.)

"Pisnja pro Ameryku" (Song about America) - /12.2.08/ is a severe criticism of the working and living conditions of immigrants in the New World. In contrast, life in Ukraine is presented favourably by the author. There, for example, the song of the cuckoo heralds spring in the month of May.

Kuje krasno zazulen'ka u misjatsy maju. (35)

(The cuckoo sings beautifully in the month of May).

America, on the other hand, is characterized by long and difficult hours of work, with no rest, even on Sundays. The ostensible affluence of America is sarcastically compared with the alienation and unhappiness of its workers.

Bo tu nema veselosty, veselo ne bude,
Kudy hljanesh - vse chuzhyna chuzhonju bude. (35)

(Because there is no happiness here, and happiness will not exist
Wherever you look - an alien land will remain alien.)

The author paints a bleak picture of life among the dark lowlands of America.

Posumnilo, potemnilo, tymy dolynamy,
Tjazhke zhytja v Amerytsi mizh tymy stepamy. (35)

(It has become dark and gloomy in those valleys.
Life is difficult in the plains of America.)

Meanwhile the author describes how the immigrant miners suffer a zombie-like living death as they dig coal to support their families.

Pozhyv smerty u tykh majnakh, zistavyv rodyny
. . . . . .
Bo za hroshi jdut pid zelmju i vuhlje kopajut. (35)

(Existed in a life of death in those mines, left his family,
. . . . . .
Because for money they go underground to dig coal.)

Olijnyk again evokes the image of spring and nature in Ukraine, without which the emigrants in America suffer.

Kuje krasno zazulen'ka, lis sja zelenije.
Ne odnomu v Amerytsi v hrudjakh sertse mlije. (35)

(The cuckoo sings beautifully, the forest is greening,
But many in America have aching hearts.)

At this point, however, Olijnyk makes a clear distinction between the attractiveness of the land and nature of the old country and the oppressive economic conditions there.

> U starim kraju, dobre znaju, dobre bulo zhyty,
> Koly zh bo tam na vsju drychu tra bulo robyty.
> U ridnim kraju taja drycha ljudej obdyraje,
> Cherez to bidnyj narid z kraju utikaje. (36)
>
> (In the old country, I know well, it was a good life,
> When there you had to work off the debt.
> In the native land, that debt flays people,
> Because of this the poor people must flee the country.)

The next poem, "V Amerytsi" (In America) - /12.3.08/ * , develops the paradox of emigrants encountering conditions worse than those that originally prompted them to emigrate. They are led to question the wisdom of their decision. Whereas most of the author's works portray the emigrant as guilt-ridden over neglecting his wife, this poem reflects a husband's resentment against a wife, who oblivious to his suffering and attempts to earn money, spends her husband's money foolishly. The underlying problem is the difficulty of the work involved to earn the money.

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* In his introduction to Olijnyk's poems, Zilyns'kyj indicated that Olijnyk had included verses of other authors in his own collection. Zilyns'kyj gives the impression, however, that these borrowings were edited out by him. This is not the case with the poem "V Amerytsi", which appears as variants, credited to different authors in various collections (Berezovs'kyj, 1961: 782; Dej, 1975: 423-4; Khmilevs'ka, 1967: 655). The sixteenth song of Fedyk's collection (1927: 72-4), written by Kibzuj, has many similar motifs, while Fedyk's twenty-first song (1927: 92-6) is a nearly identical variant. Given the frequency of the poems appearance, however, it would prove to be difficult to identify the original author. The uncertainty of the identity of the author of this poem places it in the oral tradition of folk verse.

Khto hadaje shcho za morem hroshi nazbyraje,
Ale pershe tut za morem vin bidy zaznaje. (36)

(He who thinks he can make money overseas,
Must first experience the misery here abroad.)

Following this the worker must decide whether to send the money home or leave it for himself.

Jak distanesh tuju pejdu - shcho z neju robyty,
Chy dodomu jiji pislaty chy sobi lyshyty? (36)

(When you get the paycheck, what do you do with it?
Do you send it home or leave it for yourself?)

The author explains that the worker has his own expenses to cover, yet he must deal with his wife's "fine" (khoroshyj) letter demanding money. *

A chomu zh ty, mij mylen'kyj, ne pryshlesh my hroshej? (36)

(And why, my beloved, don't you send me money?)

His wife's letter reminds him how much she and his children miss him and admonishes him that he has abondoned them. To sharpen the guilt, she professes that she will, nonetheless, always remember him.

Ty pokynuv mene z dit'my na bozhu volju,
Ty pojikhav na chuzhynu, ja tja ne zabudu. (37)

(You abandoned me and the children, into God's will,
You went to the foreign land, but I will not forget you.)

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* Halich (1970: 28) explains how "writing home" was synonomous with "sending money". Those emigrants who did not, were considered "lost" or "spoiled" by the New World.

Olijnyk indicates that the man receiving such a letter is worried that he has left behind his "young wife" (zhinku moloduju) (37), who now wants his paycheck only "to dress herself fashionably" (fajno sja vbraty) (37), to buy a "new skirt" (spidnytsju novuju) (37), and "beautiful boots" (chobitky khoroshi) (37). Not only is she irresponsible with the money, but is greedy for more.

> I zabude, shcho dovh maje, shcho tra viddaty,
> . . . . . .
> Bo nadiju vona maje, shcho znov pryjdut hroshi. (37)
>
> (And she forgets that there is a debt that must be paid off,
> . . . . . .
> For she has hopes that more money will come.)

She is oblivious to his sufferings, which Olijnyk describes metaphorically, and in effect, counterposes, to the woman's frivolousness.

> Oj ne znaje, shcho cholovik ta j po skalakh lazyt,
> Shcho jemu vzhe vid roboty i shkira oblazyt.
> Neraz jemu i krovavyj pit ochi zaljaje,
> Neraz jemu poza plechi i smert' zahljadaje. (37)
>
> (Oh she does not know that her husband crawls among rocks
> That his skin is peeling from work
> Often bloody sweat blinds his eyes
> Often death lurks behind his back)

In contrast, the author describes those emigrants who have no wives at home, as fortunate, without worry or longing. Yet the author describes them negatively, since they tarnish the memory of their mothers, henceforth the symbol for sanctity and purity, through their drinking and lust.

> Jak nap"jesja, to zabude za ridnu mamu,
> Til'ky myslyt jak distaty jaku fajnu damu. (37)
>
> (When he is drunk, then he will forget his own mother,
> He only thinks of how to get some fine lady.)

Caught between the tragedy of these two situations, the author attempts to soothe himself by writing down his thoughts and communicating them to his family at home. His letter is mute, however, and cannot convey his real feelings, thus he remains alone.

> A lystok ne hovoryt - holosu ne maje,
> Tozh z chuzhyny do rodyny zhalju ne zavdaje. (37)
>
> (But a letter is silent - it has no voice.
> So it cannot convey the grief to the family.)

"V Amerytsi spomyny pro staryj kraj" (Recollections in America about the old country) - /15.2.08/ is a characterization of the working and living conditions in the Ukraine which the peasant experienced. Emphasized are the socio-economic relations between the peasant, landlord, and the Jewish middleman. The author presents the poverty and manipulation suffered by the peasant at the hands of the landlord and the Jewish middleman to be the chief factor in forcing the labour migration. The poem also describes the ensuing hardships of the emigrants in America. Especially poignant is the author's description of an emigrant's reaction to his wife's infidelity during his absence.

The poem begins with a description of the daily dawn-to-night work of a peasant, whose crops often fail, leaving him with no seed to sow in the spring. The peasant has no alternative but to go to the Jew (Leiba) and to pawn his belongings to get grain. Leiba readily agrees to the pawning, for the purposes of his own profit.

> Zhyda ne treba prosyty, hazdovy zborhuje
> Bo vin hazda to zaplatyt, vdvoje porakhuje. (38)
>
> (The Jew does not need to be begged, he will loan
> to the farmer
> Because when the farmer pays him back, it will be
> double the amount.)

When the peasant cannot repay his loan in time, Leiba takes the man's only cow, leaving the peasant in greater debt than ever. The peasant again borrows money, this time to finance his voyage abroad.

His departure from home is particularly painful because of his attachment to his house. The author uses the house as a symbol of the man's past because it has witnessed his life from birth to the present.

> Proshchaj myla khaton'ko, kotrij ja rodyvsja,
> Tut ja vyris i biduju, tut i ozhenyvsja. (38)
>
> (Farewell my dear house, in which I was born,
> Here I grew up and suffered, here I got married.)

His journey begins by his pleading to God and the saints to preserve him during the voyage. Upon his arrival in America the man is described by Olijnyk as lost and confused without money, work, or friends.

> Shcho ja bidnyj v chuzhim kraju tu budu dilaty?
> Ani hroshej, ni roboty, krajana zhadnoho. (38)
>
> (Poor me, what will I do in this foreign country
> Without money, work or any countrymen?)

The man does find a job and works in a mine. One day he receives a letter from his friend, however, who describes how the man's wife "parties with the boys" (z khloptsjamy huljaje) (38)*. The man writes to his wife and confronts her with her "dancing with boys" (z khloptsjamy tantsjujesh!). He warns her that he will return with his mule whip. After a six year absence, he journeys back home only to find his wife nursing a child that clearly is not his own.

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* Czumer (1981: 76-80) includes a story both comical and tragic, of a vengeful husband who returns to Ukraine from Canada, prompted by a friend's letter describing the infidelity of the emigrant's wife.

A shcho zh zhinko dorohaja, jak sja hazduvalo?
Ta ja lyshyv dvoje ditej, de sja tretje vzjalo? (39)

(And so my dear wife, how have you managed?
When I left there were two children, where did
the third come from?)

Olijnyk's final image is that of the exasperated man, who takes a cudgel which he never found need to use, even on a mule, and now vents his frustration with it.

Ide muzhyk do kuferka, korbach vytjahaje.
Shcho na muli ne potorhav - teper uzhyvaje. (39)

(The man goes to the cupboard and removes the cudgel.
What he did not use on the mule, he uses now.)

The poem "Z zhytja emihratsiji ljudej" (From the life of people during emigration" - /16.2.08/ compares the life of a peasant in Ukraine and abroad. It focuses on his immediate problems concerning working and living conditions. The author also reveals much about the attitude of emigrants towards life. Olijnyk presents poverty as the salient feature of life in Ukraine. He describes how peasants are forced to sell off their land and livestock to pay off debts.

Bulo kolys' u nas pole. ta ja tato prodaly.
Bulo kolys' u nas voly, taj zhydy zabraly. (30)

(We once had some land, but father had to sell it.
We once had cattle, but the Jews took them.)

Of note is the recurrence in emigrant songs of the role of Jews and pany in exacerbating the peasants' poverty. The following two variants of the poem "Pro Ivana Dudu" (About Ivan Duda) (Dej, 1972: a) 146, b) 147), are almost identical to Olijnyk's.

a) Bulo kolys' u nas pole, ej ta zhydy zabraly
Buly kolys' u nas voly, oj ta tato prodaly.

(We once had a field, but the Jews took it away,
We once had cattle, but my father sold them.)

b) Buly u nas kolys' voly, ta i tato prodaly
Bulo u nas kolys' pole, ta i pany zabraly

(We once had cattle, but father sold them
We once had a field, but the pany took it.)

Of interest is the degree of parental control over adult children. Olijnyk describes how he was denied his parent's permission to marry and instead sent to work.

Ne pozvolyv otets-maty meni sja zhenyty.
Ale kazhut jty do skarby zhyto molotyty. (30)

(My father and mother will not allow me to marry,
But tell me to go to the mill and mill rye.)

The net effect of this action would be to maintain the son's income in the parental home. A married son, on the other hand, would divert his income to his own home and family. This situation, symbolic of forced military service, would understandably frustrate a young man eager to begin his own domestic life. Dissatisfied with this work the man is encouraged by his friends who lend him money to go abroad. For the want of money and work, life is difficult there, and the author ironically comments on how well some countrymen fare, living off their efforts at begging work.

Jak ne odni tut rusyny vysoko sja nosjat,
Cherez plechi torba z khlibom i roboty prosjat. (39)

(Many Rusyns carry themselves highly here,
With only a bag of bread over their shoulder, they
beg for work.)

This image of transiency and poverty, symbolized by an emigrant's bag of bread, is found elsewhere, as for example, in the variants of the

following verse taken from songs in various collections (Berezovs'kyj, 1961: 771; Dej, 1975: 423; Dej, 1972: 160)

Tut hadajut' nashi ljudy, shcho budut' panamy
A vony tut na robotu vsi idut' z torbamy.

(Our people think that they will be lords here,
but here, they all go to work with bags.)

These same people who from embarrassment describe how well they are doing, when they write home, must bow down to locals to gain their acceptance and avoid their hostility.

Jakyj nebud' nedovirok - treba mu korytys'
Ne vklonysja, to ne budesh mezhy nymy zhyty
Opyshut tja batjarynov, shcho trudno de vyjty. (40)

(Anyone has to submit to such an untrustworthy type,
If you do not bow down, you will not be able to live
amongst them,
They will describe you as a hooligan, making it difficult
for you to get around.)

Those who do find work have their hands numbed from wielding picks and shovels. After they pay their expenses, they drink the remainder of their paycheck away. The author calls out to these people to become aware of what they are doing.

Bratja myli, skhamenitsja, zvazhajte na boha,
Podyvitsja pered sebe, jaka vam doroha! (40)

(Dear brothers, come to your senses, heed God.
Look before you and see what path lies ahead.)

He reminds them of how they are being ridiculed and exploited by the locals.

Bo vony usi panujut z vashoho dokhodu
I vony vas vsikh rakjujut za svoju khudobu. (40)

(Because they all live off your labour.
They consider you to be their cattle.)

And although these people, referred to as "Anglos" (anhlyky) (40) by the author, are willing to take the immigrants' money, they are contemptuous of their presence and petition the authorities to prevent the further immigration of these halychany (Galicians), or halizmeny (from the German Galizmann for Galician), or unhary (describing Ukrainians from Subcarpathia, in the Hungarian part of the Austro-Hungarian empire).

The life of young women in the city is even more tragic. Immigrant girls, in search of jobs in the city, often become prey for scoundrels who take advantage of them, and leave them in poverty to care for their illegitimately begotten children. The real tragedy of the situation, the author implies, is the inevitability of such occurrences. Despite the girls' sincere efforts to obtain security, Olijnyk writes sarcastically that she had wanted such a situation.

> Otets-maty dovidalys', shcho ona zrobyla,
> A don'ka jim vidpysala: sama toho khtila. (40)
>
> (Her father and mother learn what she had done
> And the daughter replies that it was what she wanted.)

The poem "Zhytja majnera" (Life of a miner) - /27.2.08/ is a summation of the key concerns of the emigrants' lives.

As a peasant the man sowed and worked his field to obtain bread. Now, as a miner, he suffers through the dust of his work to earn money. His motivation all along has been to provide for his wife and children.

> Majner bidnyj u kopal'ni hroshi zarobljaje,
> A za zhinku i za dity vin vse hadku maje. (41)
>
> (The poor miner earns his money in the mine,
> His thoughts are always with his wife and children.)

He sends the same message in his letters home; he is well and working and hopes to return soon.

Shcho shche zhyvvj i zdorovyj, hroshi zarobljaju,
Koby trokhy shche zarobyv - povernu do kraju. (41)

(That I am still alive and earning money
Just to make a bit more - then I will return home.)

He prays to God for fulfillment of his hopes; to be able to return home and to relax and be content among his own people in his own village.

Jak povernu v svoje selo, mezhy svoji ljudy,
Tohdy sertse vidpochne, tohdy lekshe bude. (41)

(When I return to my village, amongst my people,
Then my heart will rest, then I will be content.)

The poem "Pisnja z Kanady" (Song from Canada) - /20/3/08/ is an account of an emigrant's decision to work abroad. The story follows the author through America and to Canada, giving an account of the life he and his countrymen lead.

The author decides to go abroad after he receives a letter praising the opportunities in America. His parting with his family, village, and country casts a foreboding shadow over the poem, since he mentions twice in separate lines how he feels he will never be able to return.

Vzhe sja z vamy ne pobachu, se ja dobre znaju,
Proshchaj, proshchaj, selo ridne, i ty, ridnyj kraju,
Oj khodzhu ja po ulytsjakh taj dyvljus' na shtory -
Bo nazad vzhe ja ne vernus', se ja dobre znaju. (42)

(I will never see you again, this I well know.
Farewell, farewell, native village, and native country.
Oh I walk the streets and look at the stores -
For I will never return, I know this well.)

The emigrant's fear of not being able to return to his native land recurs in many emigrant songs, stressing the same things that Olijnyk does. As for example: (a) Berezovs'kyj, 1961: 776; (b) Dej, 1972: 155; (c) Klymasz, 1970: 26; (d) Fedyk, 1927: 5.

a) Proshchaj mene, rodynochko, i ty ridna maty,
Bo khto znaje, chy sja vernu sjudy pomeraty.

(Fare me well, my family, and my own mother.
For who knows, whether I wil return here to die.)

b) Bud' zdorove ridne selo, ruskov tserkov-maty
Vzhe my sja tut ne povernym nazad pomeraty

(Farewell my native village, and my Ruthenian church-mother
We will not return here to die.)

c) Buvaj zdorov ridne selo, taj ty tserkov-maty
Hospod' znaje chy sje vernu, do tebe vmyraty.

(Farewell my native village, and you my church-mother
God knows whether I will return to you to die.)

d) Bud' zdorova, ridna tserkvo, myla nasha maty
Ja ne znaju chy sja vernu, do tebe vmyraty.

(Farewell my native church, our dear mother
I do not know whether I will return to you to die.)

Upon his arrival in America, the author walks the streets of New York looking for work. He is impressed by the magnificence of the stores and decides to remain.

Oj takykh ja harnykh shtoriv ne bachyv nikoly!
Oj Njojorku, slavne misto, budu v tobi zhyty. (42)

(Oh such nice stores I have never seen!
Oh New York, famous city, I will live here.)

It should be noted that conspicuous in the author's departure and arrival is a ritual-like observance of the stores of the locale, reflecting some sort of "commodity fetishism". Since stores contain all the goods an area has to offer its inhabitants, the author possibly considered them some sort of shrine of material well-bing, which should be appropriately visited so as to benefit from their contents. Zilyns'kyj interpreted Olijnyk's awe of the stores as the author's naive belief in the "illusion of the infinite freedom of American life." (1972: 12)

The author's decision to remain in America is based to a greater extent, hoever, on the fact that he will not have to work for the lords (pany) as he did in the old country.

> Ta ne budu jak u kraju na paniv robyty. (42)
>
> (And I will not, like in the old country, work for the lords).

The author develops the emigrant's view that since one can earn well here, a person can lord over himself.

> Bo tut sobi kozhdy panom, kozhdyj hroshi maje,
> Kozhdyj khodyt do fabryky, dobre zarobljaje. (42)
>
> (Because here, each man is a lored, each has money,
> Each goes to a factory and earns well.)

But this positive attitude to America soon falls victim to the recurring problems of loneliness and alienation.

> Bo kudy lysh obernusja - sami chuzhi ljudy,
> Oj ne budu ja tut zhyty, tut nema nikoho. (42)
>
> (Because whereever I turn - there are only foreign people
> Oh, I am not going to live here, there is no one here.)

He continues searching, but when he finally encounters brethren, their situation is sadly typical. Emigrants are lonely for their sweethearts, wives, children, parents, fields, and homes, and are overworked. Those men who left family behind send what money they can. On the other hand, those men who came with their wives live and work somewhat more contentedly.

The dreary prospect of living in America leads the author to consider going to Canada, a country characterized by its abundance of virgin land and Ruthenian countrymen and its lack of Jews.

> Je tut zemli neoranoj, pravda, duzhe mnoho.
> Je tut ruskykh ljudej dosyt', zhyda ni odnoho. (43)
>
> (There is virgin land here, it is true, in great abundance.
> There are Ruthenian people here, not a single Jew.)

As settlers take to farming the land, they discover that they cannot grow enough to survive, so they look for work elsewhere. As the cold winds of winter bring the presence of death to them, the settlers again reconsider their decision to leave their homes for Canada.

> Oj tjazhko meni tut zhyty, shche tjazhshe konaty.
> Lipshe bulo ne jikhaty iz ridnoji khaty. (43)
>
> (Oh how difficult it is for me to live here, and harder to have to die.
> It would have been better to have never left my own home.)

The author then recounts a fellow immigrant's description of North Dakota, where people have been lured by deceitful agents. His comment,

> Bo vin tobi mjakhko stelyt, a tverdo vkryvaje. (43)
>
> (For he makes it (a bed) softly, and covers it (a bed) roughly.)

is based on a proverb illustrating the hypocrisy of people who will promise

things when advantageous for them to do so, then renege on their words later. *

The poem ends on a dejected note as the author describes a wayward settler freezing to death during winter.

> Zamerzloho jeho znajdut, pryvedut na vozi,
> Ta j promovljat tykhym slovom: vin zamerz v dorozi. (43)
>
> (They will find him frozen and bring him back on a wagon.
> And they will speak in hushed voices - he froze on his journey.)

The image of death while journeying, in this instance by freezing in winter, symbolizes the tragic situation of the immigrants, whose entire life is a single journey in search of a better destiny, and as shown in this and other emigrant poems, doomed to failure.

The poem "Vesna v Amerytsi" (Spring in America) is a description of spring in America, not so much concerned with its effects on nature, but rather with how the immigrant workers are living at that time.

Olijnyk begins by describing the beauty of nature during spring in Ukraine. Birds sing as though they were in paradise, accompanied by the voices of young women. In contrasting rhyming couplet, Olijnyk links a symbol of spring in Ukraine, the song of the nightingale, with the alienation that permeates the life of the immigrant in America.

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* Halich mentions an article published in Svoboda that described how the emigrants compared the convincing words of Jewish agents who lured them into horrible locations, to the "deceitful words of Judas Iscariot who used similarly convincing words to betray Jesus Christ." (1970:17)

Shcho vechora, rani hraje solovij.
A tut kozhdyj khodyt, jakby sam ne svij. (47)

(Every evening and morning the nightingale sings
(in Ukraine)
But here (America) everybody walks about as if he
were not himself.)

The missing songs of birds in America are replaced by the racket of trains. The scene is rendered even more sinister and hellish by omnipresent blazing fires and an awesome prison-like silence stilling any living soung.

A tu vsjudy sumno, tykha tyshyna,
. . . . . .
Til'ko vsjuda vvecher to ohni horjat
. . . . . .
Vsjudy,mov u tjurmi, tykha tyshyna. (47)

(And here everything is sad, silent silence
. . . . . .
With only burning fires everywhere every evening.
. . . . . .
Everywhere, as though in a prison, silent silence.)

This condition is broken only by steam whistles summoning people to work as though they were dogs.

Trubjat na narid, tak niby na psy. (47)

(They whistle for the people as though they were dogs.)

The world is inaccessible to the workers because of the dust and smoke. The miners are made to feel worthy to befriend only rats, and are reduced to look and feel like skunks.

Tam svita ne bachyt, nichoho ne chuje,
Lyshe zi shchuramy vin tovaryshuje,
. . . . . .
Jak vylize z majniv naverkha, nadvir,
To tsilkom podibno, jakby z jamy thkir. (48)

(There (in the mines) they see and hear nothing of
the world.
They are friendly only with rats.
. . . . . .
When he crawls out of the mine, outside
Then he is totally akin to a skunk leaving a hole.)

Olijnyk's analogy between the mines and hell is explicitly stated, and allusion is made to Ukrainian apocrypha.

Jak Marko po pekli po majnakh blukaje,
A smert' poza plechi jemi zahljadaje. (48)

Like Marko in hell, he stumbles lost in the mines.
And death lurks behind his back.)

This kind of suffering is the spring that workers have in the paradise of America.

Taka tut vesnon'ka, takyj tutaj maj.
Takyj v Amerytsi robitnykam raj. (48)

(Such is the spring here, such is the month of May
Such is the paradise for the workers in America.

Spring in the Ukraine is likened by the author to a blooming rose, whereas spring in America is simply miserable.

V ridnym kraju vesna mov iz rozhi tsvit.
A tut tak hiren'ko, azh hiren'kuj svit. (48)

(In our native land spring is like a blooming rose,
Here it is so miserable, that the world becomes more
miserable.

The spring song of the nightingale is also replaced by the drunken singing of the workers who stumble out of the bars, frequently into the grasp of policemen who promptly arrest them. Regardless whether the allegations against the workers are true or false, they will be jailed and will remain there to rot since there is no one who will likely post their bail.

Chy pravda - ne pravda - ne pytajut toho.
Ta j budesh tam sydiy, ta j budesh tam hnyv,
Jak ne majesh koho, by tja vykupyv. (48)

(Whether it is true or false, they do not ask that.
And you will sit there (in jail) and you will rot
there,
If you have no one to bail you out.)

The bosses' displeasure is easily provoked and workers are routinely fired. Thus another image of spring in America is that of hungry transient immigrants, going from factory to factory in their search for work. Olijnyk asserts that only the capitalists enjoy spring, for the entire country is their paradise.

Lysh kapitalistam krasna vesna, maj,
Bo dlja nykh to vsjudy tut na zemli raj. (49)

(Only for the capitalists is spring and May beautiful.
Because for them, the entire country is paradise on
earth.)

Olijnyk goes further, and accuses the magnates of deriving pleasure from the suffering of people.

Bo vsjudy mahnaty tak narid kujut,
Narid krov vblyaje - ony sja smijut!
Chym narid nedoli hirshoji terpyt,
Tohdy jim sja sertse lipshe veselyt. (49)

(For magnates chain the people so everywhere,
The poeple bleed - and they (the magnates) laugh!
The worse the fate the people suffer,
The more their hearts (the magnates) are merry.)

The contrast between the suffering of the workers and the well-being of the capitalists is reflected in themes of other emigrant songs as well, such as Raragovs'kyj's verse in the fourteenth song of Fedyk's collection (1927: 67) or in the following verse (Dej, 1972: 160):

Kapitalist ne pytaje, chy vin stratyv sylu,
Bo vin za to maje hroshi i zabavu mylu.
Zhyje sobi u roskoshakh, azh sja rozperaje
A robitnyk sprats'ovany z nuzhdy vmeraje.

(The capitalist does not ask whether he (the worker)
has lost his strength (to work),
For he (the capitalist) derives money and leisure
from this,
He lives in luxury, and is fat to the point of bursting;
And the overworked worker dies of misery.)

The people are paid in hunger and pain by the magnates.

Zaplata - kalitstvo, holod, shpytali. (49)

(The pay - crippling, hunger, and hospitals.)

Olijnyk acknowledges the misfortune of people in Ukraine, but asserts there was nonetheless more freedom there, with no bosses over one.

Je i v kraju dosyt' takoji nedoli
Ale takoj zavshe troshka bil'she voli.
Takoj tam nad sobov ja basa ne mav. (49)

(There was enough such misfortune back home,
But nevertheless there was some more freedom.
Also, I never had a boss over me there.)

Olijnyk now says that his only desire is simply to return to enjoy the rivers and meadows of Ukraine again.

Shchob ja sja u svojim Dnistri shche skupav,
Shchob ja v svojim luzi jeshche zaspivav. (49)

(To be able to bathe in my Dniester,
To be able to sing in my meadow.)

Olijnyk would be happy, he muses, if he could return home with the lark, a symbol of spring in Ukraine. The author would breathe in the fresh air of his native land and sing joyously with the lark in the field.

Shchaslyvyj by ja buv, koby-m dochekav,
Shchoby-m z zhajvoronkom v svij kraj povertav.
Ja by tam povitrom svizhym viddykhav,
Vpoly z zhajvoronkom veselo spivav. (49)

(I would be fortunate if I could see the day
When I could return to my country with the lark.
I would breathe in the fresh air there,
And would sing joyously with the lark in the field.)

The poem "V Amerytsi" (In America) is a painful condemnation of America, a country that the author claims has repeatedly brought much grief to its immigrants. The language of this poem is characterized less by the anger one would expect, than by the literate and figurative imagery of a man's loneliness.

V Amerytsi khodzhu ta j dumky dumaju:
Vernuv by-m do kraju, ta j krylets' ne maju.
Poplyv by-m vodoju, ta j ne vmiju plysty. (50)

(In America I walk and think my thoughts.
I would return to the old country, but I have no wings
I would swim the waters, but I am not able to swim.)

This verse describing Olijnyk's reflections on how to get home, whether by air or by sea, closely compare to the following excerpt (Dej, 1975: 407).

Po Kanadi khodzhu ta j dumku dumaju -
Poletiv by-m do kraju, ta krylyj ne maju.
Pustyv by-m si v more, tak ne umiju plysty,

(I wander through Canada and think my thoughts -
I would fly to the old country, but I have no wings
I would embark by sea, but I do not know how to swim)

The author sends his "sad letters" (sumni lysty) (50) home and thereby projects his own feelings. He imagines or hopes that his letters will evoke great sadness, crying and lament at home, when his family learns of his suffering. The author can only think of how to return home, but he lacks the abilities to fly or swim, the attributes of the world of nature. Olijnyk has in other poems solicited the forces of creatures

of nature to act as his messengers. He now addresses the fish of the sea as mediators between his home and his exile. Perhpas the usage of fish by the author has a deeper symbolic meaning, given the association of a fish as a symbol of Christianity. In this case the fish would be a futher extension of the presence or role of God in Olijinyk's life.

Neodna rybon'ka po vodi plavala
Zhadnoji ne bachyv, shchoby lysty mala,
Shchob nesla vistochky z dalekoji chuzhyny
Do nashoho kraju, do lijuboj rodyny. (50)

(Many fish swin the water,
Not one that I could see carried a letter,
To bring news from the distant, foreign land.
To our country, to my beloved family.)

Olijnyk manifests his sorrow, as he wanders night after night by crying his eyes out.

V Amerytsi khodzhu vid nochi do nochi,
Vyplakav ja sobi svoji chorni ochi (50)

(In America I walk night after night,
I have cried my dark eyes out.)

The author is straightforward, as he accuses America of treachery for separating husband from wife and father from child.

Ameryko slavna jaka ty zradlyva,
Neodnoho - s' muzha z zhenov rozlychyla
Rozluchyla-s' tata i dribnen'ki dity
Zistalys' u kraju syroty naviky. (50)

(O famous America, how treacherous you are.
You have separated many husbands with their wives.
You have separated fathers from tiny children
You have created orphas in the old country forever.)

The theme of the new world as a treacherous or deceitful place, separating emigrants from their wives, children and wealth is shown by the following verse and its variants all from different collections all similar to Olijnyk's verse. The examples all begin with the same

assertion as to Canada's deceitfulness;

Oj Kanado, Kandochko, jaka ty zradlyva
(Oh Canada, Canada, how deceitful you are)

and then continue with further elaboration, (a) Dej, 1972: 160; (b) Klymasz, 1970:45; (c) Berezovs'kyj, 1961: 770; (d) Fedyk, 1927: 59; Dej, 1975: 404)

a) Ne odnoho cholovika - sim"ju rozluchyla
(You have separated many men from their families)

b) Ne odnoho s gospodarja, z majnom rozluchyla
(You have caused many a man to part with his wealth)

c) Ne jidnoho cholovika z zhinkov rozluchyla.
(You have separated many men from their wives.)

d) Ne odnoho cholovika z zhinkov rozluchyla!
Rozluchyla cholovika, vsyrotyla-s' dity.
(You have separated many husbands from their wives!
You have separated a man and orphaned his children.)

The author bemoans the loss of his joy of life, symbolized ominously as the blossoming of a black flower, which grew in the morning and withered by the afternoon.

Vzhe moja veselist' na chorno zatsvyla
Dopoludnja tsvyla, popoludnju v"jala. (51)
(Now my joy has blossomed black
It blossomed in the morning and withered after noon.)

The following verse excerpt from Klymasz also likens the passing of a man's joy with the withering of a flower (1970: 65). In contrast to Olijnyk's image of joy blossoming black, this verse described the withering as white with age.

Veselist', veselist', dezh ty sja podila?
Vzhe moja veselist', zatsvyla na bilo.

(Joy, oh joy, where have you gone?
Now my joy has bloomed white (with age).)

Olijnyk conceded that his joy of life is gone, like a leaf blown away by the wind, or a stone thrown into the sea.

Tak jak toj lystochok vitrom hnanyj v pole,
Propaly veselist', vzhe na viky amin',
Tak jakby ja kynuv v toje more kamin'. (51)

(Just as the leaf is buffeted in the wind,
My joy is lost, for ever amen,
Just as if I threw a rock into the sea.)

The following verse from Fedyk's eighth song reflects the same image that Olijnyk's verse does (1927: 42).

Veselosty moja, dezh ty sja podila;
Chy vtonula v morju, chy v lis poletila?

(My joy, where have you disappeared to;
Have you drowned in the sea, or have you flown into the forest?)

Olijnyk's poem "Son" (Dream) is a vision of his leaving America to return home. The message is clear and simple: after three years abroad in a foreign land, life is unbearable and he must return home.

Shchob pokynuv ja vzhe koly otuju chuzhynu
. . . . . .
Take zhytje zhadnym zhyt'om ja ne nazyvaju. (55)

(So that I could finally leave this foreign land.
. . . . . .
I cannot call this life living at all.)

The author values his family above all else; and refers to them as:

Najdoroshchymy na sviti mojimy skarbamy (54)

(My most valued treasures in the world)

His feelings for his family and his desire to return home are fuelled by what the author describes metaphorically as a mother's love for her child.

> Ta j potishytysja vamy jak maty dytynov. (54)
>
> (And to be happy with you, like a mother with
> her child.)

The two remaining, untitled poems "Na okremykh lystkakh" (On separate pages) may be considered the author's final condemnation of the life America has to offer, and the author's decision finally to return home. Olijnyk begins by describing his utter state of despair or alienation, where he knows not whether he is conscious or even alive.

> Shcho sja stalo - sam ne znaju,
> Chy ja sp"ju, chy ja drimaju
> Chy ja khodzhu ta j dumaju. (63)
>
> (What has happened- I do not know myself,
> Am I asleep or am I dreaming,
> Am I alive or am I dying,
> Or am I walking and thinking.)

He has been so devastated by America that his desire to live is failing.

> Tak zhytje my sja zminylo,
> Shcho azh zhyty my ne mylo
> V otij nudnij Amerytsi,
> Shcho azh zhyty ne khochesja. (63)
>
> (My life has been so changed
> that life is no longer pleasureful
> In this insipid America,
> So that I no longer want to live.)

As rich and great as America may be, Olijnyk considers her to be dissolute and inappropriate for his countrymen to live in.

Khot' jaka ta Ameryka
I bohata, i velyka,
To za toje duzhe bludna
I dlja nas ne vidpovidna. (63)

(Though America
Is rich and great,
She is very dissolute,
And inappropriate for us.)

Olijnyk then addresses those countrymen fortunate enough to be at home, and offers his experiences as a testimonial to the unbelievable living conditions in America. Returning to a theme of his earlier works, Olijnyk recalls that immigrants are forced to spend normally festive days, without celebration.

Hirki nashi toti svjata
Shcho ne varta j spomynaty. (63)

(Bitter are our holidays,
So much that it is not worth mentioning them)

In fact life is so miserable that Olijnyk doubts that his countrymen at home would even believe his description.

Jakby v kraju vzjav kazaty,
To ne skhotjat viry daty. (63)

(If I were to begin describing it back home
They would not believe me.)

The final page of Olijnyk's verse is his sentiment upon deciding to leave for home. It is expressed with a mixture of happiness to be finally leaving, and bitterness at the years wasted in a foreign country, only to be returning with empty hands.

He begins by describing a most pleasant dream, in which he is back home in the embraces of his wife. He decides then and there to return home. As he packs his meager belongings, he comments that he grieves for nothing, since he has nothing to leave behind.

Ta j z nichym ne zhaluju
Bo nichoho ne lyshaju. (64).

(And I grieve nothing behind.)
For I leave nothing behind.)

There are those, the author muses, who think he is returning home a rich man. This is not the case, as he sent home all he earned, he explains.

Nema tsenty u kysheny
Bo shcho-m mav to-m vyslav. (64)

(I do not have a penny in my pocket
Because what I had, I sent home.)

He dons his frockcoat, tie and collar, and as he curls his moustache, he considers himself in the mirror, ironically referring to himself as a nobleman from America (shljakhtych z Ameryky) (64).

Olijnyk's description of his stylish clothes, donned for his departue, is a significant contrast to the kind of clothes emigrants first purchased upon their arrival in America. Halich describes how emigrants were deceived by agents and tailers, to purchase expensive, yet ill-fitting and ludicrously styled clothes (1970: 27). Olijnyk is symbolically ridding himself of that emigrant stigma, by wearing nice clothes as he leaves America.

Olijnyk anticipates how surprised and happy his father and wife will be when he arrives, looking like the lord he is not.

To z utikhy azh pidskochyt,
Jak takyj pan pryjde. (64)

(He will jump for joy
When such a lord arrives.)

When he completes his packing he says goodbye to his acquaintances, then, accompanied by a few good friends who see him off, he goes to the train station and departs.

The poems of the second chapter indicate Olijnyk's awareness of the objective conditions of the emigration. They reflect, in a specific way, the circumstances behind the peasantry's emigration from Ukraine and their experiences enroute to, and in America. In general, these poems present the emigrants' expectations and struggle for a better future. Because Olijnyk's poems mirror the emigration, they share typical themes and images with other emigrant poems. Although the poems of this chapter are not as rich in symbolism, imagery, and subjectivity as the poems of the subsequent chapters, they may be considered the skeleton of Olijnyk's works.

## CHAPTER III: FEAST DAY POEMS

The poems "Rizdvjani svjata v Amerytsi" (44-6), "Velykden' v Amerytsi" (51-2) and "Majovyj lyst" (59-9) can be considered an extension of the poems of the second chapter because they further describe and contrast the emigrants' old and new country experiences. These poems are grouped in a separate chapter, however, since they specifically contrast how the emigrants are forced to celebrate the feast days of Christmas and Easter abroad, as opposed to traditional festivities in the old country.

In the poem "Rizdvjani svjata v Amerytsi" (44-6), Olijnyk utilizes powerful imagery to portray the drudgery of emigrants in America during the time of these feast days. In striking contrast to the joyous festivities of people and nature alike in Ukraine, the emigrants in America are depicted without joy or sense of celebration, working on the days holiest to them, their holiday ignored by employers because of calendar differences. Olijnyk also likens the persecution and plight of emigrants forced to search for their destiny in foreign lands, to the persecution (by Herod) of Mary and the infant Jesus with their consequent flight and life in foreign lands.

The poem "Velykden' v Amerytsi" (51-2) is an impassioned and patriotic defence of Ukrainian language, religion and cultural traditions. Olijnyk calls upon his fellow emigrants to challenge the indifference of foreigners to Ukrainian culture. He insists that emigrants resist the encroachment of foreign ways and ideas upon their lifestyle and instead appreciate and maintain their own heritage.

In "Majovyj lyst" (58-9), Olijnyk describes the beauty and the joy of Easter traditions and festivities in Ukraine. He links these festivities to nature as it comes alive during spring. For example, the singing of birds in welcoming spring is symbolically linked to Christians singing of Christ's Resurrection at Easter. This allegorical linking of nature with people lives is a crucial theme of Olijnyk's works. It is systematically developed by Olijnyk in a number of his poems, and will be considered in greater detail in the following chapter.

The poem "Rizdvjani svjata v Amerytsi" (Christmas holidays in America) -/14.12.08/ shows how much the emigrants valued their religious tradition. It describes, in particular, the happiness during the celebration of Christmas festivities.

> Jak krasni tam u kraju ljudy svjata majut,
> A najkrashche jim veselo u rizdvjani svjata. (45)
>
> (How beautiful are the festivities that people have in the old country,
> And they are most merry during Christmas.)

Olijnyk emphasizes that all people, whether rich or poor, are happy at this time, especially when they sit for supper on Christmas eve, or gather to carol.

> Tohdy kozhdyj tam veselyj - bidnyj chy bohatyj,
> Jak zasjadut v svjatyj vecher razom do vecheri.
> . . . . . .
> Oj vytajut ho pisnjamy, bo vsi koljadujut
> Taj chy bidnyj, chy bohatyj - nikhto ne sumuje. (45)
>
> (Then all are happy there, whether rich or poor
> When they sit together for supper on Christmas Eve.
> . . . . . .
> Oh they greet him with songs, for all carol
> And whether poor or rich, no one is sad.)

Olijnyk's grouping of rich and poor alike in his descriptions of festivities is a theme that appears in other emigrant songs, although in a different context. The following verses from Fedyk (1927: a) 10, b) 30), for example, describe the apparant uniformity of opportunity in Canada, where all people, whether rich or poor eat the same white bread and have the same dignity.

a) Tu Kanada kraj bohatyj, tak sje nazyvaje
Tut chy bidnyj chy bahatyj, bilen'kyj khlib maje

(Canada is a wealthy country, so they say,
Here both the poor and the rich, have white bread.)

b) Bo Kanada, to vil'nyj kraj, tak sja nazyvaje,
Chy khto bidnyj, chy bahatyj, to odnu chest' maje.

(For Canada, is a free country, so they say,
Whether one is rich or poor, they have the same dignity.)

In contrast, Olijnyk speaks powerfully of the sorrow of the immigrants at the lack of Christmas tradition and celebration in America.

A tut, a tut na chuzhynji zhal' sertse styskaje,
Jakyji tut na chuzhyni ljudy svjata majut. (45)

(And here, and here, in the foreign land, grief grips one's heart,
At what kind of holidays people have in this foreign land.)

Olijnyk uses some beautiful and moving imagery to describe the plight of emigrant workers who spend their Christmas, not in a church, but in a mine, since their employers do not recognize the old calendar celebration of the holiday. The emigrants' Christmas candles are replaced by lanterns, and the ringing of picks and shovels replaces the chiming of Christmas bells for them.

Jak na rizdvo iz ljampkamy, tak niby z svichkamy
Mov do tserkvy jdut do majniv, do pidzemnoji jamy,
Lizut bidni emihranty, khot' nikhto ne honyt',
Zamist' dzvoniv pid zemleju pikov, shuflev dzvonyt. (45)

(At Christmas they carry lamps as though they were candles,
And instead of church, they go to the mines, the underground pit,
The poor emigrants crawl, though no one forces them
Instead of bells, picks and shovels ring underground.)

The workers in factories fare no better, as they are blinded by dust and are thus blind to the world and Christmas.

Taj v fabrytsi ne inakshe vin tam maje svjata
Bo porokhiv povni ochi, azh ne vydit svita. (45)

(And in the factories, the festivities are no different for him
His eyes are full of dust, so that he cannot see the world.)

Conditions notwithstanding, workers must go to work to safeguard their income. Olijnyk scoffs at his previous words about America's opportunities for enrichment. He sarcastically recalls how some people refer to America as a paradise where men can become their own lords. Now he wishes that conditions in the old country improve so that people will not be forced to come to America.

To daj bozhe, shchoby ljudy v kraju harazd maly
Shchoby jikhaty v Ameryku ne potrybuvaly. (45)

(God grant that people in the old country have it good,
So that they will not have to come to America.)

In his Christmas well-wishes (vinchuvannja)(45) to his family, Olijnyk describes his version of the circumstances of Christmas and their implication for him. He explains how the Virgin Mary was forced to lead a fugitive life of suffering, having to care for the infant Jesus in a foreign land. Her only protector was the saintly Joseph,

her husband, who cared for Jesus as though for his own child. Olijnyk compares the plight of the emigrants and their families with the persecution of Jesus and Mary. On the other hand, he feels he has neglected his duties as a father by going abroad.

A ja ridnyj je bat'ko vash, ta ja vas jem pokynuv
Samykh z bohom, sam pojikhav daleko v chuzhynu. (46)

(And I am your father and I have deserted you
Alone with God, while I went far to the foreign land.)

Okijnyk turns to God and the Virgin Mary as his last hope in being reunited with his family, so they can once more sing and celebrate together.

Koly vernusja ja do vas, do ridnoji khaty
Razom z vamy svjatkuvaty i koljaduvaty?
Mozhe hospod' dopomozhe i svjata Marija
Moljus' do nykh, bo lysh na nykh vsja nasha nadija. (46)

(When will I return to you, to my home
To carol and celebrate together with you?
Maybe God and Holy Mary will help
I pray to them, for all our hope rests with them.)

The poem "Velykden' v Amerytsi" (Easter in America) emphasizes the beauty of Easter tradition in Ukraine. It contrasts the joy of this tradition with the sadness of life in America, where ignorance of Ukrainian language and traditions prevail.

The poem opens with a description of night, symbolically representing motherhood, with the stars and moon of the night sky, her playful children.

Na nebi krasno zori zasijaly
Nich mov ridna maty, tykho vsjo pryspala
Misjatsja ne vydno, des' sja zabavljaje,
I zirka vechirna davno sja skhovala. (51)

(The stars shine beautifully in the sky.
Night, as though she were a mother, has silently
put all to sleep.
The moon is not visible, and is off amusing himself
somewhere.
And the evening star has long ago hidden herself.)

There are some people not asleep. They are the emigrants who all await Easter Sunday the next day. On that day, holiest of all for them, they are sad because they are in America.

Jak tobi hore? Choho tobi vazhko?
Skazhu tobi brate: bo my na chuzhyni. (51)

(What is your problem? Why are you sad?
I will tell you brother: for we are in a
foreign land.)

They visualize the joy of their countrymen at home, as they prepare for Easter, and miss most of all the signing of "Christ Has Risen" in church.

Khrystos voskres vsjudy u tserkvakh spivajut.
Za tym to ja tuzhu, za tym ja vzdykhaju. (51)

("Christ Has Risen" is sung in churches everywhere.
This is what I long for, this is what I'm sighing after.)

Olijnyk is most despondent over those people whom he refers to as "flowers of Ukraine, of Rus'" (tsvity Ukrajiny, Rusy) (52), who have forsaken their own faith and have adopted others. The author insinuates that it is ignorance of their heritage that leads these people to other creeds. The concluding two couplets of Olijnyk's poem are as powerful and sincere a statement for the retention of Ukrainian tradition and language as uttered by any other native son.

Jakby to vsi svoje dobre znaly,
Na chuzhe by pevno ony ne prystaly,
Svoje b poljubyly, svoje b shanuvaly,
A z mojikh by ochej, sliz ne vytyskaly. (52)

(If only all people knew their own (culture) well.
They would certainly not adopt foreign ways.
They would love their own and honour their own.
And would not force the tears from my eyes.)

Olijnyk's "Majovyj lyst" (May letter) - /10/4/10/ is another poem contrasting the feeling of spring and celebration during Easter in Ukraine with the author's depressed view of life in America. The author makes several references to traditional symbols of spring in Ukraine. The singing of the cuckoo and nightingale represents the joy of life while the image of the guelder rose or snowball tree (kalyna) in the meadows and groves represents the richness of nature. The old country is clearly favourably distinguished from the new country. For example, the author contends there can be no joy in America, since the cuckoo cannot be heard to sing.

Kuje krasno zazulen'ka u misjatsju maju,
Nam ne kuje na chuzhyni, ale v ridnim kraju. (58)

(The cuckoo calls out in the month of May,
Not for us in the foreign land, but in the native land.)

Olijnyk then implores the nightingale to cast its voice to the wind, and cheer up him and his family.

Zaspivaj jim, zvesely jikh, usjad' na kalynu,
Pishly z vitrom toj holosok meni na chuzhyny. (59)

(Sing to them, cheer them, alight on the guelder rose,
Send your voice with the wind to me here in the foreign land.)

Especially important to Olijnyk is the association of the rebirth of nature during spring with Easter festivities. It is during Easter that the nightingale's song will be most pleasant to him.

Pusty holos, solovijku, hajamy - luhamy
Na velykden' ranisen'ko, jak idut z paskamy. (59)

(Sing out, nightingale, through the groves and meadows,
On Easter morning when people go with Easter loaves.)

It is evident that the nightingale's songs, praising the beauty of the rebirth of nature during spring, compares to the singing of people during Easter, the holiday celebrating the Resurrection of Christ and the return to life or reconfirmation of life by Christians.

Just as Olijnyk counts on the song of the nightingale to alleviate his family's grief, he calls upon them to sing praise of the Resurrection and presence of Christ. Although he is far away from them bodily, Olijnyk assures them that his heart and spirit is with them.

Zaspivajte Khrystos voskres i jest vsjudy z namy
A ja khotja j na chuzhyni, to sertsem mizh vamy. (59)

(Sing that Christ has risen and is among us.
And although I am in the foreign land, my heart
is with you.)

The three poems of this chapter include some of the most moving passages of Olijnyk's works. It is typical of Olijnyk, that these verses describing the emigrants' love of life and tradition, are found alongside the author's angry condemnations of the injustices suffered by the emigrants. It is clear, therefore, that a sensitivity towards religious and cultural traditions did not preclude an awareness of social reality or a radical oppositon to injustice. Furthermore, Olijnyk's description of the emigrants' sadness at being away from their native land during religious holidays and celebrations, is not an isolated case, given that Fedyk's second song (1927: 10-15) also emphasizes the importance of Easter festivities to the emigrants. It is unfortunate that as a rule, collections of emigrant songs published in the Soviet Union are lacking in these thematic examples.

## CHAPTER IV: SEASONAL CYCLE POEMS

The five poems of Olijnyk included in this chapter are "18 veresnja 1908" (31), "Voseny" (53-4), "Shcho bulo, ta j sja mynulo." (55-6), "Pid vesnu" (56-7), and "Po vesni" (60-1). These poems are all allegories that teach people how to live their lives in harmony with nature. The poem "18 veresuja 1908" (31), for example, explains how the development of a person's life is similar to the passing of seasons in nature.

In the poems "Voseny" (53-4), "Shcho bulo, ta j sja mynulo" (55-6) and "Po vesni" (60-1), Olijnyk associates the seasons of spring and summer with youth, love, beauty and happiness, and in general, with life in Ukraine. Fall and winter on the other hand, are symbolized by hardship, suffering and death, and generally, represent the lives of emigrants in America.

Olijnyk links the natural transition from spring and summer to fall and winter to events in people's lives. The beauty and youth of spring withers and gives way to the solitude and sadness of fall and winter. The poems "Pid vesnu" (56-7) and "Po vesni" (60-1) complete the authors allegory of life being a part of nature and moving along with it in phases. Fall and winter are not permanent, but eventually give way to spring and summer. As the ice of winter thaws, nature is revived by the flowing waters, and life returns to the land. This image of the rebirth of nature and life is a consistent theme in Olijnyk's works. One will recall that among the themes of the poems of the third

chapter, the singing of birds to welcome spring is linked to the singing of people in church during Easter. Much in the same way, the poems in this fourth chapter reinforce Olijnyk's belief in the continued opportunity for people to better their lives.

The verse-letter "18 veresnja 1908" (18 September 1908) is rich in its references to the seasons and their affect on life. The author also emphasizes the animism and anthropomorphism of nature and its inhabitants.

For the author, the passing of spring through summer and into fall is a sad affair that he allegorically compares to aging.

> Mynulasja vesna krasna, i lito mynulo
> I znov do nas stara sumna osin' povernula (31)
>
> (Beautiful spring has passed and summer has passed
> And again old gloomy fall has returned.)

This cycle is marked by the pairing of birds for migration.

> Zbyrajutsja po parochtsi, za more vtikajut. (31)
>
> (They gather in pairs, and flee across the sea.)

Clearly, the analogy expressed is between the migration of birds to fend off the hardships of the oncoming winter, and the emigration of peasants to escape poverty and search for work.

Olijnyk imagines his family or nestlings (moji ptashenjata) (31) to be at home or in the nest under the thatched roof (ridna strikha) (31), longing to join him but incapable of flight or the resources to travel. He feels utterly alone and expresses his solitude by comparing himself to a lone poplar in a field.

Moja dolja - jak topolja, samij sered polja. (31)

(My destiny - is that of the poplar, alone in the field.)

Olijnyk uses another example from nature, that of the lone eagle searching for his mate, to illustrate his loneliness.

A ja teper jak toj orel, shcho ne maje pary
letyt, letyt ta j shukaje do samoji khmary. (31)

(And now I am like that eagle who has no mate.
He flies and flies and searches to the very clouds.)

The author views himself and his thoughts to be like the eagle: they wearily fly about the world, knowing they belong only with their family at home. Olijnyk asks his family, his nestlings, to remain at home and await him.

Sydit vdoma, moji ptashky, taj ne vidlitajte (31)

(Stay home, my nestlings, and do not fly away.)

He also asks them to write and when the furious winter (zyma ljuta) (31) with its severe frosts (tverdi morozy) (31) passes, and when his fortune improves, he will return to them, God willing (i jak boh dast' dochekaty) (31).

The poem "Voseny" (In the Fall) allegorically compares the seasons of the year with phases in a person's life. Just as the seasons pass and bring with them characteristic changes in nature, a person's life changes with time. The author links spring and summer with happiness and beauty, whereas fall and winter bring hardship and suffering. Olijnyk describes the withering of bright, beautiful flowers (krasni tsvitky, jasni) (53) and falling of extravagant leaves (bujne lystje) (53) during fall. The intended analogy is between the loss of nature's beauty during the cold

months and the loss of life's exuberance with hardship and aging.

> Bula krasa v tsvitkakh, lystkakh - zminylas', ziv"jala
> Bulo zhytje molodoje, ta j marno propalo. (53)
>
> (There was beauty in the flowers, leaves - it changed, withered.
> There was young life - and it was needlessly wasted.)

This symbolic linking of life and nature appears in other emigrant songs as well. In the following poem excerpt the passing of time is allegorically linked with the withering of the flowers of nature (Dej, 1975: 437)

> Dobri buly chasy, ale sja mynuly,
> Jak toti kvitochky, shcho na jar kvitnuly.
>
> (The times were good, but they have passed.
> Just like the flowers, which blossomed in the ravine/ spring.)

Just as winter snows have covered the land, elements of hardship have destroyed the beauty of the world and life for people.

> Zyma zhytje znivechyla, snihamy pokryla
> I vsju krasu, i vs'o zhytje tak sponevirjela (53)
>
> (Winter has maimed life, covered it with snow,
> And has desecrated all beauty and all life.)

But Olijnyk calls upon people to persevere and look beyond winter, and instead rejoice in the spring of life. Winter and suffering will flow away with the thaw, or with the alleviation of trouble, for, after all, life is also a passing phenomenon.

> Ta j nashe zhytje take - mov voda splyvaje (53)
>
> (For our life is such - like flowing water.)

Olijnyk recalls how, in the spring of their lives, he and his wife loved, wed, and lived together, until fate drove them apart. Again, as in his later poems, the author's tendency is to portray fate as a malevolent force, this time metaphorically pictured as sharpening her teeth in anticipation of doing people harm.

Lykha dolja zuby ostryt, shchob nas rozihnaty. (53)

(Evil fate sharpens here teeth, to force us apart.)

Olijnyk then introduces the factor of enemies who have destroyed his life.

Nashe zhytje rozirvaly, mov snihamy vkryly (53)

(They) Tore apart our life, as though covering it with snows.)

Olijnyk returns to the concept of time as an ally, for he feels that he just has to wait, and things will improve. Passing time will dull the teeth of his enemy fate.

As the winter of their life will pass and their spring will arrive, the author and his wife will joyously reunite, just as the migrating birds return.

Mov ti ptashky, shcho daleko za more litaly
Jak zletjatsja, ta j ukuptsi budut shchebetaly. (54)

(Just as the birds, who fly far across the sea,
When they gather, they will chirp together.)

Olijnyk's allegory is straight forward. Whereas birds migrate to better climates to escape the hardship of winter, and return in spring when nature can again sustain them, people are forced to emigrate to escape poverty and search for work. The will return when they achieve their desired goal of self-sufficiency in their native land.

Olijnyk repeats the themes of life passing in phase with the seasons of nature in his poem "Shcho bulo, ta j sja mynulo" (What was has since passed) - /23.1.10/. The author describes the passing of a severe winter, a time of hardship in America. He metaphorically repeats that, just as water flowing over rocks doew not return, a person's life is lost to aging.

Jak ta voda po kaminju plyve - vidplyvaje
Mynaje chas, z chasom roky, mynaje - vtikaje,
Shcho mynesja, prozhyjesja - nazad ne vertaje. (56)

(Just as water runs over rocks - and flows away,
Time passes, with time years, it passes - and escapes.
That which passes or is lived through - never returns.)

Olijnyk recalls how the love between himself and his wife was once like that of lovebirds in a nest. But they parted, scattered further than a voice spreads in a forest.

Ljubylysja, kokhalysja, jak ptashen'ky v strisi,
Rozijshlysja jeshche shyrshe, jak holos po lisi. (56)

(We loved and comforted each other like birds in a thatch.
We parted further than a voice spreads in a forest.)

Though a voice dissipates in the forest, Olijnyk claims their love remains, reminded of the happy moments they had spent together.

Though the author is content that his wealth has grown, and that his children are worthy of praise, he regrets all the same the passing of his youth, of the summer of his life, and the approach of old age.

Lita krasni mynajutsja, starist' nastupaje (55)

(The years of beauty pass, old age advances.)

The passing of the years have been a waste for the immigrants he has known.

Shcho tak marne pohubylys', rozijshlys' svitamy, (56)

(That they have been so uselessly lost, scattered over the world.)

Olijnyk summarizes his message in the remaining couplet of his poem. Everything in the world is obtainable and has its price. Only youth cannot be purchased, it is irreplaceable.

Bo vs'o mozh v sviti distaty, vs'o mozhna kupyty,
A molodykh lit me kupysh - propaly na viky. (56)

(For anything in the world can be had - everything
can be bought,
But youth cannot be bought - it is gone forever.)

The poem "Pid vesnu" (Before spring) - /8.3.10/ continues to develop the theme of fleeting time and seasonal and life phases. The author describes the happiness of nature as the seasons shift from furious and cold winter (zyma ljuta, studenen'ka) (57). Olijnyk, in contrast to nature, is characteristically subdued.

A pryroda vsja tishytsja krasnoju vesnoju,
Lysh ja tutka na chuzhyni ne tishus' vesnoju. (57)

(All of nature is overjoyed with beautiful spring.
Only I, here in a foreign land, am not happy with
spring.)

The author's joy of spring is conditional upon his being in his native village, amongst family and friends, singing as though they were birds. The passing of the author's worries and troubles, is symbolized by the thawing of ice as his winter will pass.

Tohdy to ja azhen' budu moju vesnu maty
Jak budete, moji ptashky meni shchebetaty.
Zyma moja mynajesja, kryhy rozmerzajut
Zhura moja mynajesja, klopoty mynajut. (57)

(Only then will I have my spring,
When you, my birds, will chirp to me.
My winter is passing, the ice will thaw.
My worries are passing, my problems are
passing.)

The author looks forward to enjoying spring with his family, again using the metaphor of birds singing in their nest.

Jak ti ptashky kolys' razom v hnizdi shchebetaly (57)

(Like the birds who once sang together in their nest.)

The author bids his family a pleasant spring, and promises to return with the spring thaw, with the thawing or elimination of his concerns.

> Ta j spodijtes' mene kolys': pryplynu z vodoju. (57)
>
> (And expect me sometime: I will come with the water of the spring thaw.)

"Po vesni" (After spring) - /6.6.10/ continues in allegorical fashion by comparing the passing of seasons with the phases people undergo in establishing their fortune and shaping their life. Essentially the theme elaborates the proverb, "you shall reap what you sow".

The author begins by comparing his regret for the passing of beautiful and pleasant spring (krasna, myla, vesna) (60), with a brother's regret in parting from this sister.

> Rostav ja sja iz toboju, jak brat iz sestroju
> Tozh ja tuzhu za toboju, tebe vspomynaju. (60)
>
> (I parted from you, like a brother from his sister.
> And I long for you, and reminisce about you.)

Olijnyk considers May the best month of spring. This is when the birds and flowers of nature come alive.

> Tohdy krasno ptashenjata tishatsja, spivajut
> A tsvitochky mov hovorut niby sja vsmikhajut (60)
>
> (The birds are happy then, and sing beautifully.
> And the flowers almost talk, almost smile.)

The flowers are personified to appear as young enchanting girls.

> Mov divchyna molodaja vsmikhajes', charuje. (60)
>
> (As if a young girl, smiling, enchanting)

The young beauty of spring gives way to the maturity and ripeness of summer, which, in turn, produces grains and fruits in the fall.

No nedovho taja krasa, tsvitok pospadaje.
Pryjde lito, a z tykh tsvitiv zerno dostyhaje
Pryjde osin', ljudy zerno i ovoch zbyrajut. (60)

(But this beauty is not for long, the flowers fall off.
Summer comes, and from the flowers, seeds ripen.
Autumn arrives, and people gather the seeds and fruit.)

The author says that this cycle exists for people as well. There are people who know how to discern good plants from the bad, or good intention and deeds from the bad.

Dobre khvaljat, a lykhoje za plit vykydajut. (60)

(They praise the good, and discard the bad over the fence.)

They accordingly sow good grain and till the soil well, or live with sound morals and ethics.

Dobre zerno khto posije, dobre obrobljaje. (60)

(Who sows good seed and tills it well.)

Consequently, they can expect good results and happiness.

To i dobroho pozhytku vin sja spodivaje. (60)

(Then he can expect fine benefits.)

On the other hand, those who love weeds and thorns, or unfavourable elements and pursuits of life, cannot expect to raise a decent crop or achieve a good life.

Khto kokhaje sami dychky, koljuchu dervynu
To vin v neji ne vykhovaje hidnu deryvynu. (60)

He who loves only wilding and barbed thorns
Will not raise a decent plant.

The author begins describing traditionally favoured plants in Ukraine, including the rose and guelder rose.

Tykh dvi tsvitky, shcho kokhajem - rozhu ta j kalynu. (61)

(Those two flowers that we love - the rose and guelder rose)

But Olijnyk offers the grape as the plant of emulatory existence. The grape seeks ever greater heights as it grows and winds up its ladder. The extent of its suffering is known only by God, but the plant perseveres.

A terpyt, bidnyj chy vypnesja, hospod' oden zhaje. (61)

(And the unfortunate one suffers, and whether he will push his way up, God only knows.)

Olijnyk extends this allegory to people, who, he explains, must place their entire lives, from the proverbial "cradle to the grave", in God's hands, by working to their capacity and thanking God for his blessings.

Ta j djakujemo i pratsjujemo, shcho nashoji syly,
Jak to kazhut: vid kolysky azhen' do mohyly. (61)

(And we give thanks (to God) and work hard as we can as they say: from the cradle to the grave.)

Olijnyk ends by expressing his sorrow at being separated from his children, who are available to him only in his thoughts and dreams. His grief is such that he would not even wish it upon an enemy.)

The poems of this chapter reflect Olijnyk's attitude towards life as a part of nature. In the last poem "Povesni" (60-1), for example, Olijnyk explains how farmers must seed and cultivate their crops during spring and summer in order to reap a beautiful harvest in the fall. They can then offset the hardships of life that winter has in store for them. Just as the grape struggles against adversity and successfully grows, people must challenge their difficulties to overcome them. Olijnyk thereby indicates that people must plan and structure their lives to minimize the hardships that destiny has in store for them.

## CHAPTER V: EXISTENTIAL POEMS

The fifteen poems of this chapter are taken from throughout Olijnyk's works and include to some extent, the themes and symbols of the poems of the three previous chapters. The poems of the fifth chapter stand apart from the others, however, since their themes are not specifically political, religious or naturalistic. The normally didatic nature of Olijnyk's poems gives way to his personal meditations and communications with his family, his friend and elements of nature.

Olijnyk wrote the poems "Moji dumy" (25-7), "Moji dumky" (27-8), "Moji dumky" (28-9) and "Spomyny z chuzhyny o svojikh" (29-30) in succession in just over a month. The dominant theme in these is loneliness and fear associated with being in a foreign land. This separation from one's family and native land, and uncertainty of one's future, brings forth the author's melancholic mood, in which he questions himself and God as to the reasons for his suffering.

The poems "6 veresnja" (30), "4 zhovtnja 1908" (31-2) and "16 zhovtnja 1908", collectively referred to as "Lysty z Ameryky" (Letters from America), were written by Olijnyk to his family over a six week period. They primarily express the authors loneliness and desire to return to the security of familiar surroundings.

The poems "Pisnja myloji" (33-4) and "Pisnja myloho" (34) are a pair of song-verses that Olijnyk wrote to represent a dialogue between himself and his wife. In these two poems Olijnyk poses a symbolic question and answer for the reason the peasantry had to emigrate.

The poem "Ljuds'ka dolja" (46-7) is a philosophic statement by Olijnyk about the role of destiny in people's lives. It's pessimistic conclusion that the destiny of people is beyond their control, contrasts this poem with the optimism and purpose of Olijnyk's poems in the other chapters.

The poems "Do Ivana" (54), "Vesnjanyj lystok do sestry" (57-8), and "Rozmova z vitrom" (60-1), are letters or meditations in which Olijnyk discusses his expectations from life. In these poems Olijnyk's frustration at being away from his family and loved ones surfaces.

The last poem, "Navkuchylos" (62), can be considered the representative poem of this chapter, where Olijnyk's despair and alienation become dominant themes. The poems of this chapter give the impression that the author's life has been devestated by the process of emigration and immigrant life. Olijnyk's desolation in America and his yearning to return home not only summarize the themes of the poems of the fifth chapter but reflect the final state of Olijnyk's thoughts.

The poem "Moji dumy" (My thoughts) - /2.2.08/, begins with a metaphoric description of the sorrow affecting his heart and soul, caused by his leaving home.

To na dushy pokholone, zhal' sertse styskaje (25)

(It chills my soul and grips my heart.)

Olijnyk's repeated invocation of God's name or presence "Oh my merciful God", (Oj bozhe mij myloserdnyj) (24) "God knows", (boh znaje) (25) "Grant it God", (Daj to bozhe) (28), implies that the author believes that his destiny is out of his hands and in the hands of God.

Olijnyk describes how much of the pain in the life of the immigrant in America is from his work conditions. In one couplet, Olijnyk uses an oxymoronic metaphor to describe the lifeless alienated state of the workers' existence.

> Pide v majna na robotu - strashno, bratja myli,
> Bo tu musysh zhyvyj buty shchodnja u mohyli (26)
>
> (One goes down in the mine to work - it is terrible dear brother,
> For here one must be alive in a grave each day.)

This image of a living grave is also used by Kibzuj, in the sixteenth poem of Fedyk's collection (1927:72-4)

> Urves' vuhol' - zhyvtsem zhynesh, u hrobi pidzemnym.
>
> (If the coal breaks - you will die alive, in the underground grave.)

The author presents the chief concern of the immigrant as his isolation in a strange land.

> Jaku radu vin sobi dast' i shcho z nym tu bude?
> A shche tjazhshe, jak pryjide mizh chuzhiji ljudy.(26)
>
> (How will he fend for himself and what will become of him?
> And it's even more difficult, arriving among foreign people)

The immigrant's chief worry is his loneliness and vulnerability were he to fall ill. The author's emphasis on the fear of spending time in a stranger's house when ill appears almost childish in its insecurity.

> A shche tjazhshe z toho vs'oho, mushu vam skazaty,
> V chuzhykh ljudej, v chuzhij khati khoromu lezhaty
> . . . . . .
> V chuzhij khati khorym buty - hirkaja hodyna
> Rokom stajut dni i nochi i kuzhda khvylyna (26)
>
> (And the most difficult of all, I must tell you
> Is to be ill amongst strange people, in a strange house
> . . . . . .

To be ill in a strange house - is a bitter hour.
Days, nights and every minute become years.)

In conclusion the author wishes health and happiness to his countrymen abroad with him, and emphasizes to his countrymen at home how well they fare compared to those abroad.

A khto v doma v harazdi vik perezhyvaje -
Jak v chuzhyni tra terpity, vin toho ne znaje. (27)

(Those who live in contentment at home -
They will never know how one must suffer in a foreign land.)

The poem entitled "Moji dumky" (My thoughts) - /10.2.08/ is more personal and lyrical than the preceding verse was. The author now feels his longing for his native land very intensely, as if he were being beckoned there by the very wind.

Bo jakos' to niby zvidtam sjudy viter vije. (27)

(For somehow it is as if the wind blows here from there.)

The author contrasts the arbitrariness of his destiny with the permanence of the stars he sees at night. Whereas before Olijnyk symbolized his fate as God's will, it is now described as the ironic laughter of the stars, whom he has personified to be the controllers of his fate.

Ony neraz nam svityly taj sja z nas smijaly,
Smijalysja ony, znaly, jaka nasha dolja (27)

(They would shine down on us, and laugh at us.
They laughed, for they knew of our fate.)

At this point Olijnyk presents the stars or fate as somewhat sympathetic to him, as he explains their withholding of his destiny from him and his wife in order to not worry them.

Ony dobre toje znaly, a nam ne kazaly,
Shchoby my o tim ne znaly, menche zhurby maly. (27)

(They knew that well, but did not tell us,
So that we would not know it, and have less worry.)

Now the stars return to bring news from home and his beloved.

Teper ony sjudy pryjshly, mene pryvytaly
Jak tobi tam, i shcho z tobov - vs'o meni skazaly.
Jak bidujesh, jak pratsjujesh, jak sja rozpadajesh (27)

(Now they have come here, and greeted me.
And have told me all about how you are doing,
How you are wanting, how you work, and how you are
falling apart.)

The author knows from the stars that his wife, through suffering, is thinking of him faithfully.

I jak mene iz chuzhyny zavshe vyhljadajesh. (27)

(And how you are always awaiting me from abroad.)

These transferences of the author's own hopes regarding his wife's concern for him, are an understandable attempt on his part to reinforce his own beliefs and morale. They indicate the doubt and pain in the minds of emigrant men away from their homes and wives.

Olijnyk concludes by vowing to return home and to share both good and bad times remaining with his family. In a frighteningly foreboding conclusion the author expresses how even death in his own native land is acceptable to him. He will be able to rest there in peace, away from the choking, rocky soil of America.

Shchob nam sontse zasvitylo shche jasnym promin'om
Shchob v chuzhyni ne zahynut' mizh takym kamin'om
V ridnim kraju, v ridnij zemly lekshe v hrobi hnyty,
Ridna zemlja bez kaminja - ne bude davyty. (28)

(May the sun shine for us with its bright rays.
May I not die among the rocks of the foreign land.
In my native land, in my native soil it is easier to
rot in the grave.
Native soil is without rocks, it will not choke me.)

The poem "Moji dumky" (My thoughts) - /3.3.08/ develops the personal tone of the preceding poem into a more general commentary on the ethics of man. It does begin, however, with the author's depiction of his sorrow at being apart from his loved ones, a condition that can only persist until his return.

> Toje shchastje, tuju ljubov, shcho my perervala,
> Moja dolja neshchasnaja, horen'ka zavdala.
> . . . . . .
> Doty sertse na chuzhyni vse bude nydity. (28)
>
> (That happiness, that love that was interrupted for us.
> (by) My unfortunate destiny, gave grief (instead).
> . . . . . .
> Until then (return) my heart will always be morose in
> this foreign land.)

The author indicates that he will no longer worry and suffer as some, but rather make life easier for himself. He insinuates that he will find solace in drink.

> Lipshe toti ljudy zhyjut, shcho zhurby ne majut;
> Voz"mut pejdu ta j nap"jutsja, zhurbu rozhanjajut. (28)
>
> (Those people with no worries live better,
> They take their pay and drink to chase away their
> worries.)

But this apparent call for an irresponsible life is sarcastic.

> Vzhe i ja tak by zrobyv, koby v mene bulo
> Take sertse kamjanoje, shchoby vs'o zabulo. (28)
>
> (And I would do the same, if only I had
> A heart of stone that could forget everything.

In fact Olijnyk continues by asserting that people who do not suffer from grief have hearts of stone.

Ljudy majut jakis' sertsja z kamena tverdoho,
Shcho ne majut i ne terpljat zhalju velykoho. (28)

(People must have hearts of hard stone,
If they do not have and suffer from great grief.)

Although these people who are incapable of feeling or loving will never suffer the pain of seperation, their life is cold and bitter.

Take zhytje - mov pid ledom, hirkaja hodyna. (28)

(This life is as though it were under ice,
a bitter hour.

With clear and contrasting epithets, Olijnyk declares love, hope and faith in life to be the solution to a bitter and fleeting existence.

Hirke zhytje, hirka i smert', i kozhda khvylyna
Lipshe zhyty v shchyrij ljubovi, v viri i nadiji. (28)

(Life is bitter, and bitter is death and every moment.
It is better to live in sincere love, in faith and hope.)

The poem "Spomyny z chuzhyny o svojikh" (Memoirs from a foreign land about my family) - /12.3.08/, would appear to be motivated by the guilt of a husband and a father over abandoning his family to suffering. The author considers that sending money home could compensate for his absence. Since he has no money to send, his guilt is compounded.

Oj koby ja hroshi mav, tak jak jikh ne maju,
Ja by zaraz, jeshche nyn'ka, vsi vyslav do kraju. (29)

(Oh if I had any money, which I do not,
I would immediately, even today, send it all home.)

The author is concerned about how his family is faring, and whether during this "difficult hour" (tjazhka hodyna) (29) they experience "difficult suffering" (tjazhke horja) (29). Olijnyk indicates, however, that all will improve at that "fortunate moment" (shchaslyva khvylja) (29) when he will hear his wife's "loving words" (slova myli) (28).

Olijnyk develops the image of a nest and his role as an absent provider-guardian, when he addresses his daughters as young doves and falcons. Unfortunately, he feels that they have forgotten him in his absence, and implies some resentment towards their mother, the recipient of their attention.

> Oj donechky-holubochky, moji sokoljata.
> Vy lysh mamu holubyte, ne khochete tata. (29)
>
> (Oh my daughters like young doves, my falcons
> You are lovey-dovey only to your mother, and do
> not want your father.)

Olijnyk again emphasizes his being far from home among strangers and in a strange land. It is interesting that even when some people are good and empathetic, Olijnyk considers them foreign and unlike family. They remain alien to him.

> Khot' to niby svoji, blyz'ki, a vse to chuzhiji,
> Khot' i dobri - vse ne taki, jak svoji ridniji.
> Ony blyz'ko, ja bajduzhe, vse jikh zabuvaju. (30)
>
> (Though they appear to be friendly, nonetheless
> they are foreign.
> Though they are good, they are never like one's
> family.
> They are close - but I do not care, I forget all
> about them.)

Olijnyk's attention returns to his fear of rejection from his family. In this case the author writes of his son who he symbolizes as a rising moon.

> Mij synok - jak misjachok, shcho niby za hajom (30)
>
> (My son is like a risen moon, just beyond the grove.)

The author fears that his son is now for another person's eyes since he is a blurred image even during his father's dreams of him.

Komus' niby vin tam svityt - ja ho ne vydaju.
Chasom meni pokazhesja u sni sered nochi,
A ja khochu zobachyty - son zazhmuryt ochi. (30)

(He shines there for someone - I do not see him.
Sometimes he appears in my dreams during the night.
I want to see him, but sleep blurs my eyes.)

Olijnyk concludes his poem of guilt by conceding his right of communication with his family.

Koly's jeshche shchos' napyshu, jak skazhesh pryslaty,
Jak ne skazhesh, to ne budu nichoho spomynaty. (30)

(I will write something more another time, if you tell me to send it.
If you do not let me know, then I will not write anything.)

The author's intention here was likely to show the depths of depression of the frustrated emigrant who does not know whether he is any longer a part of his family's life. The emigrant's insecurity at being an inadequate father or husband led him, actually or in his mind, to relinquish the status of parent and spouse to his wife, allowing her the right to reject him.

The first poem "6 veresnja" (September 6) is a short letter to his wife Rose (Rozuntsja) (30), explaining how he hopes his writing can replace him with his thoughts back at home.

Rozmovljusja, najdorozhsha, khot' bilym lystochkom,
Nim sja koly rozmovymo svojim holosochkom. (30)

(I converse, my dearest one, at least, with this white letter,
Until we can converse using our voices.)

The whiteness of the letter may only be referring to the white paper it is written on or it may be taken to symbolize the purity of the writer's intentions in writing to his beloved. Furthermore, the author emphasizes his desire to be with his wife by using an anaphora "Oh I would be happy"

(Oj rad by ja) (30) three times in succession to introduce his feelings of desire. These expectations are contrasted to the author's single line of doubt as to this possibility.

> Lysh ne znaju chy dizhdusja tilky toji khvyli. (30)
>
> (Only I do not know whether I will ever see that moment.)

The author presents his anticipated arrival by using a proverb-form metaphor which symbolizes the advent of spring with the coming of a lark.

> Iz zhajvoronkom na vesnu mozhe by-m prylynuv. (30)
>
> (Perhaps I will arrive with the lark in the spring.)

The author's use of the symbolism of the coming spring to represent an improvement in his life was developed in his later poems and his been discussed in the previous chapter. This awaited moment is metaphorically described as a sweetening of the bitterness of their lives.

> Tohdy by - s'mo vsolodyly hiren'ku hodynu. (30)
>
> (Then we will have sweetened our better hour.)

The poem "4 zhovtnja 1908" (4(th of) October 1908) emphasizes the author's fear that his wife has forgotten him and may even be unfaithful. His anguish over this situation is further aggravated by his guilt over having neglected his wife. He imagines how his wife is suffering in his absence, and pictures her symbolically as a lone, withered blade of grass.

> Tam de moja myla serden'ko zv"jalyla
> Sama sja lyshyla, jak taja bylyna. (31)
>
> (There where my beloved's heart was wilted.
> She is left alone like that blade of grass.)

Even more painful for the author is the possibility that his wife has

lost her love for him.

A mozhe vzhe myla sertse zahubyla,
Mozhe vzhe ne bude mene tak ljubyla. (31)

(And maybe my beloved has lost her heart,
Maybe she will no longer love me.)

These worries lead the author to wander about aimlessly, without finding peace of mind.

A ja tut blukaju po chuzhomu kraju,
. . . . . .
Cherez to nikoly spokoju ne maju. (31)

(And I wander lost in this strange country,
. . . . . .
Because of this I never have any peace.)

As in an earlier poem, Olijnyk sends out his personal thoughts to his family in a letter which he personifies to be his pure and faithful messenger.

Lystochku tonen'kyj, bud' meni virnen'kyj,
Lety, ne spynjajsja, do svojikh distan'sja,
. . . . . .
Tozh lety, bilen'kyj lystochku tonen'kyj,
Ty meni virnishyj, jakby brat ridnen'kyj. (32)

(Oh thin letter be faithful unto me,
Fly, do not stop, until you get to my family,
. . . . . .
And fly, thin white letter,
You are more faithful, than my own brother.)

Finally, he asks his letter to replace itself with one from his family.

The poem "16 zhovtnja 1908" (16(th of) October 1908), exemplifies Olijnyk's longing for his family, home and native land most clearly. He writes that since his departure, he has had thoughts only of his native land Ukraine.

Vse meni y holovi nasha Ukrajina. (32)

(Our Ukraine is always on my mind.) *

In contrast, he is most unhappy in this foreign land, where everything is alien to him.

Khot' vsjudy blukaju i vs'o obhljadaju,
Nichym sja ne tishu, nicho tu ne maju.
Bo vs'o tut chuzhe, nashcho til'ko hljanu (32)

(Though I wander everywhere, and see everything,
I am pleased with nothing, I have nothing here
Because everything here is foreign, no matter what
I look at.)

Olijnyk reveals his peasant nature when he describes how he misses the land, river and flora of Ukraine.

Zhadaju za nyvy, svoji, khot' vuzen'ki
. . . . . .
Zhadaju nash Dnister i luh zelenen'kyj -
. . . . . .
Zhadaju sadochok i ridnu khatynu. (32)

(I recall my fields though they were narrow,
. . . . . .
I recall our (river) Dniester and the green meadow,
. . . . . .
I recall the orchard and my own home.)

It is the absence of his countrymen and the lack of freedom that pains Olijnyk's heart.

Ono ljubyt volju, a tu jiji ne maje,
Ono ljubyt svojikh, za nymy vmlivaje. (33)

(It (heart) loves freedom, but does not have it here.
It loves its own people, and pines away for them.)

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* The author's identification with Ukraine as his native land, is noteworthy. In the first chapter it was indicated that emigrants of this time sooner identify themselves as Ruthenians, Rusyny, or Rusnaky.

Though the author complains of the dust and drudgery of his work, he fears the closing of the factory, since then there will be no work at all.

Without money to return home, and alienated by all around him, Olijnyk can only wander about, occasionally sitting to collect his thoughts. During his deliberations, he often addresses God "O my God, God." (O bozhe mij, bozhe) (33), in seeking help to end his suffering and to return home. All he asks for is just a brief moment of joy, counterposed to death in the foreign country.

> Ta mozhe potishus' khot' odnu hodynu,
> Jak tu na chuzhyni marno ne zahynu. (33)
>
> (And maybe I will rejoice, if only for one hour,
> If I don't needlessly die here in the foreign land.)

"Pisnja myloji" (Her song) - /12.11.08/ is the lament of a woman whose husband has left her to emigrate in search of work.* This poem begins with the woman ascending a high mountain (hora vysoka) (33) to look for her husband.

The image of an ascent of a high mountain to search for a loved one is found in other emigrant songs, as for example, in the poem "Pishla bidna stara maty na vysoku horu " (The poor old mother climbed the high mountain. (Dej, 1975: 441-2)

The woman's longing and sorrow is contrasted by the free flight and loud cries (holosno hukajut) (33) of the falcons she encounters there. Her sorrow, she explains, is caused by allowing her falcon, or

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* The eleventh poem in the collection of Fedyk, (1927: 53-5), written by Shcherba, is similar in theme and style to this song and the following song of lament.

husband, to fly away from her, never to return.

Oj vypustyla zh ja myloho sokola
I vzhe ho ne pijmaju. (34)

(I let out my dear falcon
And now I will never catch him.)

Her husband's departure has wounded her heart deeply.

Lysh poranyv, okh poranyv moje serden'ko,
Poranyv hluboko. (34)

(He just wounded, oh wounded my heart,
Wounded it deeply.)

The author's guilt at leaving his wife is even more clearly shown as he describes her eventual death from grief. She descends from the heights of her search to the depths of her suffering, in a compelling transference of emotion by the author onto his poetic subject.

Hej, zijdu ja, zijdu z hory na dolynu
I pohljanu za jedynym, za sokolom
Ta j z zhalju zahynu. (34)

(Hey, I will descend, descend from the mountain into the valley,
And search for my only one, my falcon,
And will die of grief.)

The poem, "Pisnja myloho" (His song) is a response to the preceding woman's song. The author continues the symbolism of the falcons as representative of him and his wife.

Oj poletiv sokil, poletiv vysoko
Ta j pohljanuv vin z - pid chornoj khmary
V dolynu hluboko. (34)

(Oh the falcon flew, flew so high,
And gazed from under a black cloud
Into the deep valley.)

The images of "black cloud" (chorna khmara) (34) and "into the deep valley" (v dolynu hluboko) (34) represent the gloom and poverty of

his home conditions in the first case, whereas the second image indicates the depth of his despair and uncertainty of his future. The very act of searching flight is a metaphor representing the searching of the emigrant for an improved destiny.

The author rhetorically asks his wife for whom she is crying,

> Zachym svoji jasni ochi
> Slezamy zmochyla? (34)
>
> (What has caused you
> To wet your bright eyes with tears?)

As if to reassure her that her tears are not in vain, he explains how they will be reunited once he manages to build their nest.

> Jak vstelju hnizdochko, to budesh zo mnoju, (34)
>
> (When I make the nest, you will be with me.)

The symbolism of nest building is the author's attempt to rationalize the act of emigration.

The poem "Ljuds'ka dolja" (Peoples' fate) /24.11.08/ is Olijnyk's philosphical statement on the conditions of man's life and destiny. The main theme would appear to be the arbitrariness and unpredictability of fate, with its prevailing tendency to be bad.

In his earlier works Olijnyk linked fate with God's benevolence. As an indication of his growing despondency, Olijnyk now describes fate as being chased over the world by the wind.

> Vije viter, rozduvaje snihamy po poliju
> Rozhanjae po vsim sviti dolju i nedolju. (46)
>
> (The wind blows, carrying snow across the field.
> It chases fortune and misfortune over the whole
> world.)

The author explains how some people enjoy continuous fortune, while others traverse the world and search in vain. Judging by how many complaining people there are, Olijnyk feels that misfortune is prevalent in the world.

> Jest vsiljaka dolja v sviti, a najbil'she zloji,
> Bo koho lysh zapytaj - kozhdyj narikaje. (46)
>
> (There are many fates in the world, and most of them are bad,
> For whomever you may ask - they all complain.)

One man may be sufficiently wealthy but complains of a bad wife and curses her daily. Another man has a good wife and young children, but suffers from deprivation as he attempts to support them. Still another is unlucky since people avoid him "like a thorny weed in a field" (jak ternje na poly) (47). But the people who have love and good children, factors for happiness that Olijnyk has been stressing all along, will be happy even if they are poor.

> A jenchi khotjaj sut' bidni, to ony shchaslyvi,
> Ljubov u nykh, dity hidni, shchaslyvi jikh khvyli. (47)
>
> (And others though poor, are fortunate
> Love is theirs, their children are worthy, happy
> are their moments.)

The very arbitrariness of destiny leads Olijnyk to conclude that a person can never tell where good fortune exists or who will be a lucky man.

> Ta j zijdy tsilyj svit - vsiljakoho vydajesh
> Ale khto je shchaslyvishyj, toho ne vhadajesh. (47)
>
> (So wander the whole world, you see every sort of person.
> But who is luckier, that you will not guess.)

Olijnyk's poem "Do Ivana" (To Ivan) /1909/ is a letter written to a close friend, recalling the times they spent together with a third friend Vasyl'. The close friendship between these men, the phenomenon of male bonding, was characterized by a love shared as if between brothers.

> Jak my zhyly, ljubylysja, jak try ridni braty. (54)
>
> (When we lived together, we loved one another as three brothers.)

As in the preceding poem, Olijnyk accepts life as fleeting, like flowing water.

> Chas mynaje, ne vertaje, mov voda splyvaje. (54)
>
> (Time passes, and does not return, like flowing water.)

As time passes, people change and tend to forget their past. Olijnyk laments that this has happened between his friends and himself.

> Rozijshlysja, mov ne znalys', zabuly pomalo. (54)
>
> (We parted, as if we were strangers, slowly forgot.)

Olijnyk insinuates that this estrangement is the neglect of his friends to communicate with him, since they, at home, have become ambivalent. He accusingly addresses his friend Ivan.

> Tobi dobre tovaryshu, bo ty v ridnim kraju.
> A ja tutka na chuzhyni lysh dumky dumaju. (54)
>
> (You have it good my friend for you are at home.
> But I, here in the foreign land, can only brood.)

Olijnyk painfully resigns himself to the fact that the merriment and joking he shared with his friends has now become a vague memory, and only illusory.

Lysh spomyny ostalysja, tak niby prysnylysja. (54)

(Only memories remain, as if they were dreamt.)

The author concludes with a sincere wish for his friends' well-being, and the opportunity to once again hear from them.

Daj vam bozhe, shchob shchaslyvo tam hazduvaly.
A do mene khot' des' - kolys' lystok vidpysaly. (54)

(May God grant that you fare well
And write me a letter, if only once in a while.)

Olijnyk writes a letter to his sister, upon receipt of hers, in the poem "Vesnjanyj lystok do sestry" (Spring letter to my sister) - /12.3.10/.

The arrival of his sister's letter is significant for Olijnyk, since it was brought to him with spring, from the east, where the sun and morning star rise.

Zvidky sontse rano skhodyt i ranja zorja. (58)

(From where the sun and morning star rise.)

Yet Olijnyk is almost sarcastic when he comments on the complaints in her letter, compared with his troubles.

Tobi sumno ljuba sestro, u ridnen'kim kraju,
A jaku ja tut veselist' na chuzhyni maju? (58)

(You are sad, dear sister, in our native land.
And what kind of happiness do I have, here in
a foreign country?)

This sarcasm is all the more evident as he accuses her of being sad from the constant sight of her own children, when he is sad at not even seeing his "children-flowers" (dity-tsvity) (58)

Olijnyk indicates that it is the fault of "evil fate" (lykha dolja) (58) that he is apart from his family. The author's faith or remaining hope in God remains, however, as he tells his sister to solve her problems by putting herself into God's hands.

> V svojim horju, v svojikh zlydnjakh na hospoda zdajsja. (58)
>
> (In your suffering, in your misery, put yourself in God's hands.)

Furthermore he calls upon her to pray to God that they all be reunited soon and rejoice upon chasing away their troubles.

Olijnyk warns the enemies of his happiness, the culprits of his misery, that he will have his revenge on them for splitting his family. His enemies will be forced to drink of the very same bitter potion that they had brewed for the author and his family.

> A vorohy naj zhurjatsja, shcho nam narobyly,
> Naj p"jut' zilje toje hirke, shcho nam navaryly. (58)
>
> (Let the enemies worry about what they have done to us.
> Let them drink the bitter herb that they themselves concocted for us.)

The poem "Rozmova z vitrom" (Conversation with the wind) /25.4.10/ is a further attempt to communicate the author's feelings to his family. Whereas in other poems, birds, fish or letters are used as a media of communication, this poem utilizes the wind as the author's confidant and messenger.

The wind comes from the author's native land (iz ridnoho kraju) (59) and from the green grove (z zelenoho haju) (59), and overcomes

obstacles such a mountains (iz za hory kaminoji) (59) to bring the author news of his family. Olijnyk bids the wind to return and bring his family happiness by scattering their longing for him.* He desires that his family's life be ideal, as lived by birds in a grove among the spring flowers of May.

> Naj veselo jim zhyjesja, jak ptashky u haju,
> A zdorovi - jak vesnon'ka, jak tsivotchky v maju. (59)
>
> (May they live merrily like birds in a grove,
> And be healthy, like the spring, like flowers in May.)

Olijnyk says that he will assume the weight of their worries himself.

> A zhurbu naj meni lyshut, ja budu zhurytys'. (59)
>
> (And let them leave the sorrow to me, I will grieve.)

While he remains in America, the author explains how he will think only of his family and suffer in their absence. He will collect his thoughts and send them home on the wind, awaiting the opportunity to be with his family and speak to them. He will ask the wind when his moment of happiness will arrive.

> Khiba z vitrom pohovoru, jeho sja spytaju. (60)
>
> (I suppose I will speak with the wind, I will ask him.)

The wind will be his counsel.

> To ja z vitrom poradzhusja. (60)
>
> (I will confer with the wind.)

Olijnyk's experience has shown him that people are malicious and one should not take their advice.

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* The seventeenth poem in Fedyk's collection (1927: 74-6), contains several verses very similar to Olijnyk's where the wind symbolizes the messenger of intented happiness.

Bo ljudej ne vart napravdu nichoho pytaty:
Zamist' dobra poradyty, voljat pobrekhaty. (60)

(It is truly worthless to ask people anything:
Instead of good advice, they would rather lie.)

This suspicion towards people, or most probably agents, is a motif found in other emigrant songs. In the following excerpt from Klymasz's collection (1979: 50) the theme of the false and foreign nature of people, is an image typical of Olijnyk.

A Kanada chuzhyj kraj, taj chuzhyj ljudy
Nyma pravdy ni vid koho, taj vzhe i ny budy.

(And Canada is a foreign country, with foreign people
There is no truth from anyone, nor will there ever be.)

In the poem "Nad rikov" (By the river) /1910/, Olijnyk further explores his feelings. He yearns to be with his family, but many obstacles impede this. He stands under one such obstacle, a mountain, and watches a stream flow along the rocks of its bed.

Plyne richka nevylychka, po kaminju b'jesja. (61)

(There flows a small river, beating against the rocks.)

This description is an allegorical reference to Olijnyk himself, who as a small stream or relatively insignificant man must struggle against hardship in the course of his life, just as the flowing water struggles against its river bed.

The author's misery stems from his being alone in a foreign land without people that can empathize with his misfortune.

Na chuzhyni mizh chuzhymy, samo musyt zhyty,
Svoje hore i nedolju nema z kym dilyty. (61)

(In a foreign land, among strangers, it (the heart) must live alone.

It has no one with whom to share its grief and misfortune.)

The author insists he would have succumbed to his grief long ago but, he is solaced with the knowledge that the heart of his beloved missed him as well.

Khot' daleko, het za morem, takozh propadaje,
I tak samo tam nudytsja, spochynku ne maje (62)

(Though faraway, across the sea, it also pines away.
And it also languishes and has no rest.)

The author professes hope to his wife that their distress will soon be over and they will be together and embraces as they once used to. Until then he will have to be content with his letters and feelings.

A tym chasom poradzhusja z tymy ridochkamy. (62)

(Meanwhile I will make myself content with these lines.)

Olijnyk marks his depression most clearly in "Navkuchylos'" (Despair) /1910/, the final poem of this chapter. All the author's previously used allegories are present. As he paints the picture of his disillusionment with life, he makes his decision to return home to his native land.

For the fortunate people, life passes on merrily as though it were flowing water.

I veselo zhytje ide, mov voda splyvaje. (62)

(Life merrily passes, as though it were flowing water.)

These people are joyous throughout the spring and summer of their lives and when their fields are ripe with rye and wheat, they reap their crops and store their harvest.

In contrast to this allegory of a fulfilled life, Olijnyk expresses his life as mundane and unchanging, as though he were tied in a sack, blind to the world.

> Lyshe moje zhytje nudne chos' se nezminjaje
> Mov u mikhu zav'jazane, shcho ne vydyt svita. (62)
>
> (Only my life is drab, somehow unchanging.
> As though tied in a sack, that it cannot see the world.)

As his life passes in this foreign land, the author is afraid that he will remain there forever without a happy moment.

> Ta j zdajesja - vik mynesja meni na chuzhyni
> Ta j ne budu ja vzhe maty veseloji
>
> (And it seems - my life will pass in the foreign land
> And I will not have a happy moment.)

He again accuses fate, the evil force that has been shadowing him, of sentencing him to a life of sorrow.

> Taka dolja lukavaja meni sja sudyla,
> Veselist' my vidobrala, smutok my lyshyla. (62)
>
> (I have been sentenced to such an evil fate,
> It has taken away my happiness, and left me sadness.)

The author is near the end of his limit, and can no longer suffer from a life of brooding and grief. He intends to return home to his loved ones, since they are a treasure worth more to him than the money he came to make.

> Povernuty do vas, ljubi, moji najdorozhshi
> Bo vy meni sto raz myl'shi, jak ot tiji hroshi. (62)
>
> (I will return to you, my loved ones, my treasured ones,
> For you are a hundred times more dear to me than that money.)

It would seem that after four years of justifying his suffering to earn money for himself and his family, Olijnyk concludes that it was a waste of time. Earned money is soon spent, and a life spent making money is a life needlessly wasted.

> Bo tykh hroshej khot' zaroblju - vony sja mynajut,
> Zhytje nashe mynajesja, marno propadaje. (62)
>
> (For though I earn this money, it is soon spent.
> Our life passes and it is needlessly wasted.)

The optimism through purpose, or the didactic nature of the verses of the previous chapters, is missing in the poems of this chapter. Instead, the author's despair leads him to an absolute pessimism. Although Olijnyk clings to the Christian ideals of love, faith and hope as solutions to a bitter life, he accepts the fact that grief has become the natural state of his being ("Moji dumky" (28-9)). The author despairs because his life has become mundane and unchanging. He describes it in "Moji dumy" (25-7) as a zombie-like existence, akin to living in a grave. In the poem "Navkuchylos'" (62), Olijnyk describes his life as alienated from the world, a blind existence as if it were "tied up in a sack." Olijnyk portrays destiny as unfeeling and arbitrary and distinct from God's will. He associates it with elemental forces; the stars, the wind and the river. Not only does destiny leave the author confused and alienated ("4 zhovtnja 1908" (31-2)), but it becomes evil and persecuting, and sentences him to a life full of sorrow ("Navkuchylos'" (62)).

The author feels guilty over his inadequacy as a father and husband. He is afraid that his daughters, son and wife alike have forsaken him and seek the attention of others ("Spomyny z chuzhyny o Svojikh" (29-30)).

He accuses Ivan and Vasyl', his friends back home, of forgetting him in his time of need ("Do Ivana" (54)). Olijnyk's ambivalence towards people ("Spomyny z chuzhyny o svojikh" (29-30)), turns into a distrust and fear ("Rozmova z vitrom" (59-60)). He vows that he will punish those enemies that have perpetrated his misfortune, with the same bitter potion they had brewed for him ("Vesnjanyj lystok do sestry" (57-8)). The reader is left with the impression that the author has been defeated by the emigration, and that his life has been desolated.

## CONCLUSION

The intention of this study was to analyze the verses of Hryhorij Olijnyk. In order to establish a framework for the study of this author's poems, a historical background of the emigrants, the emigration and emigrant verses was provided in Chapter I. The first section of this chapter described the socio-economic conditions of the peasantry in Ukraine, as well as their experiences during the emigration and in their early years in America. The second section provided the historical background of emigrant songs and their relation to Ukrainian folk verse. The third section compared some structural and stylistic characteristics of emigrant songs with those of Ukrainian folk verse.

The remaining four chapters of this study analyzed Olijnyk's poems. Olijnyk's verses were an assortment of chronicles, letters, allegories, and meditations. They were written in a "stream of consciousness" manner rather than as a systematic discourse. The author's poems were analyzed in seperate chapters in this study, however, to underscore certain similarities and consistencies in their themes and imagery.

The poems in Chapter II are objective, chronicle-like verses which describe the life and experience of the peasantry before, during, and after emigration. In general, they are critical of the poverty and misery in Ukraine, but praise the natural beauty and traditional lifestyle of their native land. These poems are overwhelmingly critical of the experiences of emigration and life in America.

The poems discussed in Chapter III describe Ukrainian religious and cultural traditions. In these verses, Olijnyk calls upon the emigrants to observe and respect their ancestral heritage.

The poems discussed in Chapter IV utilize naturalistic images and symbols to suggest allegorically how life should be lived in harmony with nature and the world.

The poems discussed in Chapter V are the least didactic and most subjective of Olijnyk's verses. They reflect the author's state of mind and describe his personal interpretation of life. In contrast to the optimistic outlook of the poems of the third and fourth chapters, those of the fifth are pessimistic and emphasize the alienating features of life.

In this study, Olijnyk's poems were grouped into seperate categories, according to the prevailing character shared by each group. Whereas the poems discussed in Chapter II are largely intellectual in outlook, those grouped in the following three chapters reflect spiritual, naturalistic and existential aspects of the author's worldview. Taken as a whole, Olijnyk's poetry not only reflects the emigrant experience, but provides universal insights into the nature of the human condition.

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